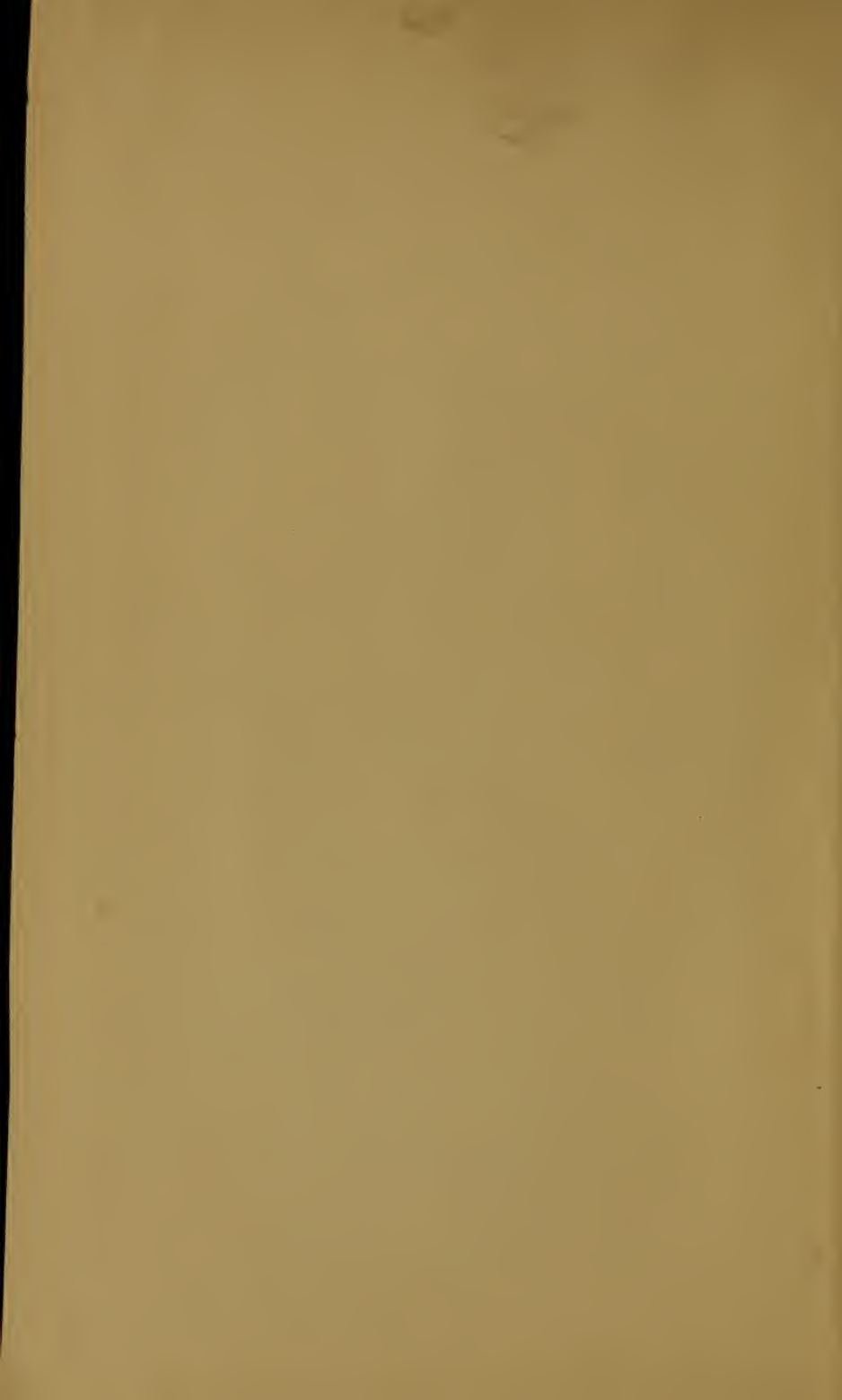




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A CATALOGUE
OF
IRREGULAR GREEK VERBS,
WITH
ALL THE TENSES EXTANT,
THEIR
FORMATION, MEANING, AND USAGE.

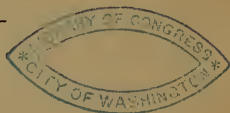
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ROYAL LIBRARY.

TRANSLATED AND EDITED,
WITH EXPLANATORY NOTES AND A VERY COPIOUS INDEX,

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INTRODUCTION.

THE Irregular Greek Verb, though all acknowledge its importance and difficulties, has been hitherto confessedly neglected. On this point both our Lexicons and Grammars are particularly defective and unsatisfactory. In their excuse however it may be fairly alleged, that no work can do justice to so extensive a subject, unless it be confined to the examination of that subject only. I have been frequently struck with the truth and the force of these considerations when consulting the second volume of Buttmann's large Greek Grammar (*Ausführliche Sprachlehre*), which is dedicated to the examination of the Irregular Verbs, and contains a very extensive catalogue of them. In that catalogue I found all the prominent irregularities of the Greek Verb so fully and fundamentally investigated, that I was convinced a translation of it would prove a most valuable assistant to every lover and student of Greek literature, whether he should be satisfied with a mere superficial knowledge of this part of the language, or might wish to see it traced and explained with the deepest and soundest criticism: and as the catalogue constitutes a distinct part of the original Grammar, there was little difficulty in forming it into a separate work.

In this Catalogue Buttmann professes to have two objects in view: first, to enumerate all the *primitive* verbs,

whether regular or irregular, which are in general use, particularly in prose, specifying in each the actual usage of the best writers: secondly, to give a list of all verbs, and all forms of verbs, which are anomalous or irregular. On the former of these points little need be said: in some respects its importance is not at all inferior to the latter, particularly for the composition of Greek prose; but in extent it is comparatively inconsiderable. The regular verbs occurring in this Catalogue are so few, (almost every Greek verb having an irregularity in some part of its formation,) that their occasional appearance does not alter the general character of the work; and I have therefore given it a title corresponding with its great leading object, which is, to examine and explain those verbs (with their tenses and persons,) which are properly irregular. If it be asked what verbs Buttmann considers to be properly irregular, I answer in his own words, those which do not follow some general analogy. In accordance with this idea, he has omitted in his Catalogue one numerous class of verbs ending in *-άζω*, *-ίζω*, *-αίνω*, *-ύνω*, *-εύω*, *-όω*, *-άω* and *-έω*, because they are derived from other words (not verbs) according to a fixed analogy, because they are all formed in the same simple way, have all a perfect active in *-κα*, and are invariably defective in the aor. 2. active and passive. For the same reason he has excluded those also which are formed in *-ω* with the preceding syllable of the radical word strengthened; consequently those ending in *-αίρω*, *-λλω*, *-πτω*, *-ττω*, and *-σσω**. Where, however, we find a verb with either of the above terminations not derived from a noun or other word, but only a lengthened form of some simple stem or root, it is manifestly a deviation from ge-

* Of these *ἀλλάσσω* only has an aor. 2., consequently is placed in the following Catalogue as an exception to a general analogy.

neral analogy ; and as an aor. 2. may be formed from the original root,—e. g. in ἀλιταίνω, aor. 2. ἤλιτον ; in κτυπέω, aor. 2. (from ΚΤΥΠΩ) ἔκτυπον,—such verbs have a place in the following Catalogue ; as have also all those ending in -άινω, that termination being invariably of the same kind. Within these and the like restrictions almost every irregular verbal form occurring in any known writer will be found, either expressly mentioned or sufficiently referred to in the present work.

In the prosecution of Buttmann's first object, all verbs, whether regular or irregular, which are common in the best prose writers, are distinguished in this Catalogue by a larger type, so that the pure Attic usage of each verb is seen at one view. But any point requiring a more minute disquisition, anything which seldom occurs in prose, which belongs to the language of poetry or to the dialects, is added in a smaller character and in a separate paragraph. Those verbs also whose whole usage brings them under this second class are inserted in the same smaller type.

All themes and forms not actually occurring in any known writer, but which must be supposed in order to class with precision different verbs according to their respective families, are distinguished by *capital letters*, that the eye may not become accustomed to such unusual forms by seeing them printed in the common character. And, to spare the ear as much as possible the formation of these verbal stems into a present in -ω, they are generally distinguished merely thus, 'ΑΔ-, ΛΗΒ-, &c. If a theme however occurs but once in any genuine remains of antiquity, it appears in the Catalogue in the common character. At the same time it must be understood, that such an appearance does not necessarily prove the actual occurrence of the first person singular of the present. If there be

found in actual usage any person 'of the present, or even of the imperfect (at least in most cases), it is considered quite sufficient to warrant this grammatical use of the whole or any part of the present tense.

The object of this Catalogue requires, strictly speaking, that the usage of every verb inserted in it should be given, wherever it does not follow of itself, at full length. As yet however this has been done very imperfectly; and it must therefore be premised, that wherever in the present work no future, aorist or perfect is expressly mentioned, the common fut. active, the aor. 1. or the perf. 1. (as the regular formation of the verb), is presumed to be in use, at least there is nothing to prove that it is not so. But as soon as, instead of either of the above, an aor. 2., or a perf. 2., or a fut. middle occurs, such tense is added by name. The word "MIDD." standing alone, means that the middle voice of that verb is in use. The expression "Att. redupl." shows that the perfect has the Attic reduplication. Where it is said that "the pass. takes σ ," it is to be understood as referring to the perf. and aor. 1. passive; this expression is however used only where that circumstance does not follow of itself. The frequent references to Buttmann's *Lexilogus* are to the English translation published in 1836.

The deponents are generally noticed as such, although properly speaking that point comes within the province of the *Lexicon*. When however they take in the aorist the middle form, they belong to this Catalogue, and the anomaly is marked by "Depon. midd."; whilst "Depon. pass." added wherever the meaning appears to require the remark, shows that the verb still adheres to the passive formation.

Single forms occurring in any writer are generally referred back to the first person singular of the indicative of

the particular tense. Occasionally however a person of the plural, a conjunctive or a participle, is quoted alone ; and this is done in many of the Epic and rarer forms for the sake of greater accuracy and certainty ; because it does not necessarily follow from the occurrence of any certain form, that the first person singular of the indicative of that tense must have been in use. And in general it is much more advantageous to the student, who has made a little progress in the language, that some forms actually occurring should be laid before him, which he understands grammatically, and which he may remember to have met with in the course of his reading, than that he should find one indicative grammatically framed, without being able to see to what forms of known and actual occurrence it is intended to lead him.

Whatever meaning—active, passive or middle, transitive or intransitive—is given to the present, the same is supposed to belong to every succeeding tense not expressly marked with a different meaning. If, for instance, under *βούλομαι* we find the fut. *βουλήσομαι* from the middle, and the aor. *ἐβουλήθην* from the passive, this shows that these are the only two forms which occur in the sense of the present *βούλομαι*, and consequently that there is no instance of an aorist *ἐβουλησάμην*, or of a future *βουληθήσομαι*.

The insertion, in their alphabetical places, of supposed verbal stems or roots is intended less for the accommodation of the student, than to complete the plan of the work : and this may be said not only of those which must necessarily be supposed in every methodical treatise of this kind, as *ΛΗΒ-* for *λήψομαι*, *ἐλαβον*, but of many which are merely apparent, i. e. where a change, for which there is no foundation in the regular inflexion, but which has been effected by the operation of syncope or metathesis,

is referred back to a root formed by that same figure ; e. g. KMA- relates to Κάμνω.

As long as a form shall occur in any of the genuine remains of ancient Greek literature which is not to be found classed or explained in this Catalogue, it will not have attained that completeness which ought to be its aim. On the other hand, whatever occasional information may be gathered from dialects not used by any authors extant, belongs to the plan of this work no further than as it may elucidate the connection between forms and dialects.

The attempt, however, to make this Catalogue etymologically complete might in some particular cases produce confusion ; as, for instance, when certain verbs, springing from the same stem or root with different yet cognate meanings, are placed together as belonging to one and the same verb. In such cases it is rather the province of grammar to keep separate what usage has already separated. Thus it is certain that χάσκω, χάζομαι, χανδάνω are etymologically the same, and yet each must be preserved distinct from the others, to render the explanation of each the more clear and intelligible ; χαδεῖν must be confined to the sense of *containing*, χάσασθαι to that of *yielding*, and χανεῖν to that of *standing open* ; in order that, where it is not sufficiently clear from the context which of these different senses a form has, we may not be led to give it a meaning which does not belong to it.

I have extracted most of the preceding remarks and directions from Buttmann's Grammar, in which they form a kind of introductory chapter to his Catalogue of Verbs : to these I have prefixed a few observations explanatory of the work, and of my object in undertaking it ; thus making them perform the double office of introduction and preface.

Of the work itself I need only add, that, like the Lexi-

logus, of which I offered to the public a translation about two years ago, it is a most extraordinary specimen of Buttmann's extensive research, and deep yet sound criticism. In some instances, indeed, he has only sketched an outline of the inflexions of a verb, which Passow in his Greek and German Lexicon has filled up. In these cases, or wherever else I found that the latter had added any valuable information, I have availed myself of it, and, where it was possible, have attached the name of the author. When however that could not be so easily done, from the shortness of the quotation or from its breaking into the middle of a paragraph, I have merely inserted it within brackets. Beside a few occasional remarks, entirely explanatory, and always distinguished by "Ed.," I have myself added nothing: it would have been indeed the height of presumption in me to imagine that I could improve, by adding to or taking away from, a subject which has been handled in so masterly a manner by Buttmann and Passow.

J. R. FISHLAKE.

LITTLE CHEVEREL, Nov. 1837.

IRREGULAR VERBS.

A.

'**Αάω**, *I harm, lead into error*. Of this verb Homer has the 3. pres. pass. *ἀᾶται**, the aor. 1. act. *ἄασα*, contr. *ᾶσα* (Od. λ, 61.), and of the pass. and midd. *ἄασθην*, *ἄασάμην*, *ἄσασθαι*. Both alphas are common. Verbal adj. *ἀαρός*, whence with *ἀ* priv. *ἄατος* (υ-υ) *invulnerable*.

Immediately from *ἄάω* comes the subst. *ἄτη* with *α* long; and from this latter, but with *α* short †, come two new forms, viz. 1.) *ἀτάω* synonymous with *ἄάω*, found only in the pres. and imperf. pass.; *ἀτῶμαι*, *I suffer harm*, used by the Attic poets: 2.) *ἀτέω*, with intrans. meaning, found only in Il. υ, 332. and Herodot. 7, 223. in the particip. *ἀτέοντα*, *ἀτέοντες*, *senseless, desperate*.

It may perhaps be thought that *ΑΩ* is the original form of this verb, and *ἄάω*, *ἄάσω* a resolution of it: but general analogy is contrary to the idea of a resolution, unless where there has been previously a contraction. As little disposed am I to consider *ἀτάω* the original, and that the *τ* was dropped afterwards. The true original form is *ΑΦΑΩ*, as is evident from the Pindaric *ἀνᾶτα* (Pyth. 2, 28.), and the Laconian *ἄαβατος* (Hesych.) for *ἄατος*. On the other hand the meaning of *to satiate* is classed under *ᾶω*, because in that meaning the double *α* is rare and even suspicious. This is the only way of marking clearly the distinction between the two Homeric epithets *ἄατος* (*ἄάω*) *invulnerable*, and *ᾶτος* (*ᾶω*) *insatiable*.

"*ΑΑΩ*, *I satiate*. See "*Αω*.

'**Αγάλλω**‡, *I deck, adorn*: fut. *ἀγαλῶ*; aor. *ἡγήλα*, *ἀγήλαι*

[* used in an active sense; but see Lexilog. p. 8. and note.—ED.]

[† I find the *α* in *ἀτάω* marked long both in Maltby's Lex. Prosod. and in Passow's Gr. and Germ. Lex. I know of only two passages where the word occurs, viz.

Soph. Aj. 269. and Eurip. Suppl. 182. The former is decisive in favour of the length of the *α*, in the latter it is uncertain.—ED.]

[‡ The active does not occur in Homer, Hesiod or Herodotus. Pindar is the earliest writer in which it is found.—ED.]

(Eurip. Med. 1027. Lex. Seguer. p. 328.).—Midd. ἀγάλλομαι, *I pride myself on, delight in*: the aor. of this voice is nowhere found.

* Ἀγαμαι, *I admire*: Depon. Pres. and imperf. like ἵσταμαι, Od. ζ, 168; fut. midd. ἀγάσομαι; aor. ἠγάσθην, Eurip. Herc. F. 845. Epist. 3, 8., part. ἀγασθείς; Epic ἠγασάμην, but found also in Demosth. pro Cor. 59. and Aristid., and in Il. γ, 181. ἠγάσσατο.

This family of verbs has in the Ionic dialect the collateral sense of *to envy, to be indignant*; but in the pres. it is only in the form ἀγάομαι in the Epic poets (Hes. θ. 619. ἀγόμενος, Od. ε, 119. 122. ἠγάασθε); ἀγαίομαι has it in Ionic prose also. The other tenses have both meanings in common, e. g. Il. ρ, 71. ἀγάσσατο, *he envied*; Od. σ, 71. ἀγάσαντο, *they admired*.

* Ἀγαμαι is used by all writers in a *good* sense. The above induction appears sufficient to confine ἀγῶμαι to the other meaning; to which one passage only, Od. π, 203., seems at first sight to be an exception. But ἀγάασθαι in that passage would be utterly superfluous, if we understand it in the sense of merely admiring (Οὔτε θαυμάζειν περιώσιον οὐτ' ἀγάασθαι). Hence I think that the idea of admiration is heightened to the collateral idea of envy, i. e. Ulysses represents the excessive admiration of his son as bordering on envy or jealousy.

* Ἀγγέλλω, *I announce*: fut. ἄγγελω; aor. 1. ἠγγειλα.—
MIDD.

Besides the aor. 1. we find not unfrequently both in act. and pass. the aor. 2. also; this tense however is not free from suspicion, as it depends on a single letter. Thus in Eurip. Androm. 1242. (ἀπαγγέλλη), in Iph. A. 353. (διήγγελον), and in Thuc. 8, 86. (ἀπήγγελον) both the sense and the manuscripts are decidedly in favour of restoring the pres. and imperf.; and a little further on in the same chapter of Thucydides the aor. 1. ἀπήγγειλεν is actually restored to the text from the best manuscripts. The same has been done in Xen. Anab. 3, 4, 14. where, contrary to Xenophon's usage, παρήγγελε formerly stood. But in Lycurg. 18. p. 150, 8. and 87. p. 158, 26. the manuscripts offer no alternative for ἀπήγγελεν, ἐξήγγελε, but the imperfect, which does not suit the context*: and so in Plat. Meno 2. ἀπαγγέλωμεν, though otherwise weakly

* Bekker has however, following the majority of his manuscripts, placed it in the text at the former of these passages; in which I think he has acted less judi-

ciously than at 15. p. 149, 32. of the same work, where he has adopted from one manuscript the imperfect in the place of ἀπήγγελον, which is evidently incorrect.

supported, may be defended by the sense against the present, which is found in a great majority of the manuscripts. In Soph. Œd. T. 955. the reading ἀγγελῶν is from Triclinius only; the Codd. and the old editions have ἀγγελῶν, which the glosses in the Cod. Lips. explain to be the aorist (see Hermann *), a tense much more natural in that passage than the future. Compare also the various reading ἀγγέλωμεν in Eurip. Or. 1539. (1533. Matth.) and my note on Demosth. Mid. 11, 2. Least of all should I have thought of altering παρήγγελε † in the Ionic writer Herodotus 9, 53., where Schweighäuser has adopted from the single Florentine manuscript an imperfect for which there are no grounds in the context. The aor. 2. pass. occurs in Eurip. Iph. T. 932. (ἡγγέλης) without any various reading, although ἡγγέλθης ‡ would be admissible. In Æl. V. H. 9, 2. occurs διηγγέλη. In Plut. Galb. 25. ἀπηγγέλη.—In εἰπεῖν and ἐνεγκεῖν the two aorists are so easily confounded, that great caution appears to me advisable in this verb also. Nor is it unworthy of consideration, that a form which undoubtedly existed, (for this I think is proved by the number of instances adduced,) should never have been branded as objectionable by any Atticist.

Ἀγείρω, *I collect together*: Att. redupl.—MIDD.

Of the aor. 2. midd. the Epic language has ἀγέροντο, ἀγερέσθαι, and the syncopated part. ἀγρόμενος.—Compare Ἐγείρω.

From ἡγερέθομαι an Epic sister-form of the perf. and imperf. midd. come ἡγερέθονται, -οντο; to which we may without doubt refer the reading of Aristarchus ἡγερέθεσθαι, Il. κ, 127. instead of the common reading ἡγερέεσθαι.—Compare ἡερέθονται under Ἄρω.

We may certainly feel some hesitation in explaining ἀγέροντο Il. β, 94. to be an aorist, and ἡγείροντο β, 52. an imperfect, as there is no appearance of anything in operation but Epic prosody, and Epic indistinctness between imperfect and aorist. But if the grammarian is not to be deterred in a similar case from distinguishing at Il. β, 106. 107. ἔλιπεν and λείπε (at least according to form) as aor. and imperf., as little must he hesitate here. And when at Il. β, 52. we read τοὶ δ' ἡγείροντο μάλ' ὤκα, and at Od. ξ, 248. θοῶς δ' ἔσαγείρατο λαός, we have a similar identity of sense, while the tenses are unquestionably different. We must also recollect, that not only the accents, but even the very turns of thought, adapt themselves to the metre. At Il. β, 52. ἡγείροντο at the side of ἐκήρυσσον is a very natural imperfect, and at v. 94. ἀγέροντο,

* [Hermann says this aor. is never used in tragedy—perhaps never at all by the older writers. On referring to the passage in question in Sophocles, the sense so plainly requires the future, that I feel cer-

tain Buttman must have confounded this with some other passage.]

† [Yet Schweighäuser has retained ἀπήγγελον in Herodot. 4, 153.]

‡ [Dindorf reads ἡγγέλθης.]

it is true, stands in the midst of imperfects. But when it is said οἱ δ' ἀγέροιτο. Τετρήχει δ' ἀγορή, it is quite as natural to render it, "And now they were assembled [not *assembling*]: the crowd heaved restlessly." Besides, as ἀγρόμενος (by syncope for ἀγερόμενος) is undoubtedly an aor. particip. *assembled*, so ἀγέροντο must in every instance be considered an aorist also. Nor is there anything in Od. β, 385. to prevent our accenting, with Barnes and Porson, ἀγερέσθαι, as this form is in all its relations a common aor. 2. (compare ἀλιτέσθαι), and the silent traditional accent on an infinitive occurring but once can be of no authority.—Compare Ἐγρεσθαι.

"Αγημαι. See Ἠγέομαι.

'Αγνοέω, *I am ignorant of*: fut. ἀγνοήσομαι, but also ἀγνοήσω, Demosth. c. Zenoth. p. 885. Conon. p. 1266. Theocrin. p. 1337. whence the passive sense of ἀγνοήσεσθαι in Demosth. pro Cor. p. 310. is less surprising. [Vid. Hemsterh. ad Thom. Mag. in v.]

'Αγνώσασκε Od. ψ, 95. has a various reading ἀγνώσσεσκε as old as itself. These iteratives are sometimes formed from the aorists, sometimes from the imperfect; thus ἔτυπτον becomes τύπτεσκον; ἔτυψα—τύψασκον; ἔλιπον—λίπεσκον: and there are a few which take in the Epic poets α instead of ε after the characteristic of the present, as ῥίπτασκον, κρύπτασκον, in which case they correspond in meaning with those formed from the aorists. Now there is nothing in the sense of Od. ψ, 95. to induce us to prefer either form. If we take ἀγνώσσεσκε, it must be from the imperf. of ἀγνώσσω: if we decide in favour of the aorist, nothing appears more natural than ἀγνώσασκε for ἀγνοήσασκε, as Homer uses elsewhere the verb ἀγνοέω only, and this explanation is supported by the ἀλλόγνωσας of Herodot. 1, 85.

"Αγνυμι, *I break* (trans.): fut. ᾶξω*: the past tenses have the syllabic augment: aor. act. ἔαξα (Il. η, 270. contr. ἦξα, Il. ψ, 392. Od. τ, 539.), aor. pass. ἔαγην with α long: the perf. 2. ἔαγα (Sappho), Ion. ἔηγα, has the passive or intransitive sense, *I am broken* †.—MIDD.

The α in this verb is originally long, as shown particularly in its derivatives ᾠγή, ἀωγής, which are connected with ἔαγην in the same way as πληγή is with ἐπλήγην, and ἐνιπή with ἐνένιπον. Hence the α of the

* Formed according to the general rule of verbs in μι from the obsolete ᾶγω, like ΔΕΙΚΩ, δείκνυμι, δείξω, &c.

† As the perf. 2. generally gives the preference to the intrans. sense, we find in a great number even of transitive verbs

root is long in the aor. 2. pass. *ἑάγην*, as we see from some passages of the Attics, (Brunck on Aristoph. Ach. 928.) and from Il. λ, 558. But it is also found in Epic poetry short; although, by the disappearance of the digamma, which belonged originally to this verb, as will be seen below, we cannot now ascertain in some passages the true Homeric form of this tense. See Heyne on Il. γ, 367., who tries to establish, and not without probability, the digamma and the long *α* uniformly. In the later poets, as Theocr. 22, 190. it is most certainly short. Compare *πλήττω*, of which the aor. 2. pass. retains its original length, but shortens the syllable when used in one particular sense.

The digamma, whence the irregular augment comes, is proved beyond a doubt to have originally belonged to this verb by the Hesiodic form *κανάξαις* (ε, 664. 691.), which can be explained in no other way. That is to say, *FAΞAI* became in composition *KAFFAΞAI*, as *βάλλω* *καββάλλω*. This spiritus, thus doubled and united by the metre, was of necessity retained here, while the digamma disappeared everywhere else. But by the intimate affinity, and in some respect identity, of the sounds U and V, Y and F, it passed over into *υ*, and consequently with the *α* into the diphthong *αυ*. See the same process in *εὔαδεν*, under *Ἀνδάνω*.

This makes the occurrence of *ῆξε* for *ἑαξε* twice in Homer (Il. ψ, 392. Od. τ, 539.) the more remarkable. In the same way Hippocrates has *κατηξα* (Epidem. 5, 13.); but as he writes the substantives also *κάτηξις*, *κάτηγμα* (De Artic. 16. 17. De Fract. 16. 28.), it would appear that in the Ionic dialect the whole formation, with the exception of the pres. and aor. 2. pass., had the *η* in the root: in Homer on the other hand, who elsewhere invariably uses *ἑαξα*, and, dropping the augment, *ἄξαντο*, Il. ζ, 40. π, 371. (see below the same form under *ἄγω*), *ῆξα* can be only the augment. If however we compare *ἄρη*, which comes from *AFATA*, we shall be the less surprised at *ῆξα* as a contraction from *EFAΞA*.

It is far more astonishing to find that in this verb the augment is carried on even to forms in which it is naturally inadmissible, and that this takes place in very old writers. Thus Hippocrates has very com-

this form only with the immediate meaning, which in almost all cases is of an intransitive nature: thus—

ἄγνυμι—ἄγνυμαι, *I break* (intrans.); perf. *ἔαγα*, *I am broken*.

δαίω—δαίομαι and *δέδηκα*, *I burn* (intrans.).

ἐγείρω—ἐγείρομαι, *I wake* (intrans.); *ἐγρήγορα*, *I am on the watch*.

ἐλπώ—ἐλπομαι, and *ἔολπα*, *I hope*. See also *κῆδομαι* *κέκηδα*, *μαίνομαι* *μέ-*

μηνα, *οἶγω* *ανοίγομαι* *ἀνέφγα*, *ὀλλυμαι* *ὀλωλα*, *πείθομαι* *πέποιθα*, *πήγνυμαι* *πέπηγα*, *ρήγνυμαι* *ῥῥῶγα*, *σήπομαι* *σέσηπα*, *τήκομαι* *τέτηκα*, *φαίνομαι* *πέφνηα*, *φθείρομαι* *έφθορα*, *γίγνομαι* *γένεγονα*. Compare also *δέρκομαι*, *μείρομαι* and *προβέβουλα* under *βούλομαι*. From this its connexion with passive or middle forms arose the improper appellation of the perfect midd.

only *καταγῆ, καταγείς*, as for instance in De Artic. 35. bis. Vectiar. 1. 2.—Apollon. Rh. 4, 1686. has *ἐξαγεῖσα*, which metrical passage, in a poet of some antiquity and a learned grammarian, is of great weight. The passages quoted from the Attic writers must be left for future criticism: Plat. Gorg. p. 469. e., see Heind. and Bekker; Lysias c. Sim. p. 99. *καταγείς*, according to Bekker's MSS. *καταγείς*; ib. p. 100, 5. *κατεάξαντες* without any various reading.

In the other verbs which have this kind of augment, and which were in common use quite as much as the above, this irregularity is not found until a very late æra; for instance, *ἀπεωσθέντος* in Pæanias 9., *ἐξεώσεις* in Theod. Prodr. p. 17., *ἐωνησαμένην* in an inscription of a still later time in Chishull's preface to his Travels, p. 6: and this gives additional importance to the antiquity of the examples from *ἄγνυμι*, in which verb this irregularity was probably introduced and sanctioned by usage earlier than it was in others, in order to avoid confusion with *ἄγω* and *ἄττω*.

Of the later forms *ἄσσω* and *κατάσσω* for *ἄγνυμι*, Schneider in his Lexicon quotes the Schol. Hom., Celsus ap. Orig. 7. p. 368., Hesych. v. *ἄγνυτον* and *ἐνιῆλαι.*, Artemid. sæpe; and from Æsop. August. F. 3. 55. and 213. the form *κατεάσσω*.

Ἀγνώσασκε }
Ἀγνώσασκε } See *Ἀγνοέω*.
Ἀγνώσσεσκε }
Ἀγορεύω. See *Εἰπεῖν*.

Ἀγρέω, I take; imperat. *ἄγρει, ἀγρεῖτε*, used often in Homer as common interjectional particles, like *age* in Latin and *tenez* in French. The rest of the verb disappeared before *αἰρέω*, leaving some derivatives. One instance of the indic. remains in a fragment of Archil. in Br. Anal. 1, 41. For a more detailed account see Buttm. Lexilog. p. 20, &c.

Ἀγχω, I choke, transitive. Midd. intransitive.

Ἀγω, I lead; fut. *ἄξω*; takes in the aor. 2. the reduplication, *ἡγαγον, ἀγαγεῖν**; perf. *ἦχα*, common form *ἀγήοχα†*; aor. 1. act. *ἦξα*, imperat. *ἄξετε*, Hom.; aor. 1.

* Thus we find in prose the similar form *ἡνεγκεν, ἐνεγκεῖν* (see *φέρω*); and the following poetic aorists: *ἡράρον*, conj. *ἀράρη* &c.; see APΩ. *ἡκαχον, ἀκάχων* &c.; see AXΩ. *ἡπαφον, ἀπάφων*; see *ἀπαφίσκω*. *ἄλαλκον* (Hom. for *ἡλαλκον*), *ἀλαλκεῖν* &c.; see *ἀλέξω*. ὠρορε, 3. pers.—see *ὄρνυμι* (perf. *ὄρωρα*). *ἐνέ-νιπον* (*ἐνένιπτον*); see *ἐνίπτω*. If we compare these forms with *ἡγαγον, λέλαθον, πέπληγον*, we shall see that they

are undoubted aorists, notwithstanding all which has been said to the contrary.

† With *ἀγήοχα* we may class some other anomalous forms which change their vowel to *o* in both perfects: *ἐρρώγα* (perf. intransit.) from *ρήγνυμι*. *πέπτωκα* from ΠΕΤΩ, *πίπτω*. *εἶωθα* for *εἴωθα* from *εἶω*. *ἄωρτο* plusq. perf. pass. for *ἦρτο* or *ἤερτο*, from *αἶρω* or *ἀείρω*. *ἔωκα, ἀφέωκα*, Dor. (whence in N. T. *ἀφένονται*) for *εἶκα, ἀφείκα, ἀφείνται*, from *ἀφήμι*. *ἐδή-*

midd. ἡξάμην, seldom in the Attic, but its compounds frequent in Herodotus: perf. pass. ἡγμαι.—MIDD.

For a full account of ἀγῆοχα see Buttm. Lexilog. pp. 116. 139. The use of this form in the letter of Philip and in the resolution of the people in Demosth. pro Cor. p. 238. 249., in Lysias ap. Phrynich. p. 121. and in Aristot. Œcon. 1, 7. shows that it was an old and familiar form, which, being in no respect worse than ἐδήδοκα, recommended itself for use instead of the indistinct ἦχα, as ἐδήδοκα took the place of ἦκα. The Attic writers, however, preferred the shorter form. See προῆχα in Reiske's Ind. ad Demosth. συνῆχας in Xen. Mem. 4, 2, 8. note. In general the perfect was avoided as much as possible; and hence the later grammarians sometimes marked ἦχα as obsolete, sometimes rejected ἀγῆοχα as bad Attic. See Dorv. ad Charit. p. 481. (494.) Lob. ad Phryn. p. 121.

An aor. 1. ἦξα, ἄξαι was also in use, but rejected by the Attics. It is found however in προσῆξαν, Thuc. 2, 97., in ἄξαι, Antiph. 5, 46. p. 134. in τοὺς φυγάδας καράξαντες, Xen. Hell. 2, 2, 20. (12.), in ἦξαν, ἄξας, Batrachom. 115. 119., in ἄξασθε, ἄξαντο, Il. θ, 505. 545. with many other passages which need the examination of the critic. See Lobeck ad Phryn. p. 287. 735. In Aristoph. Ran. 468. ἀπῆξας is from ἀπάτω; hence the latest editors have distinguished it by the ι: see ἀτίσω.

The Epic imperat. ἄξετε, like ἔπεσον, ἐβήσετο, λέξω, ὄρσοο, αἰέσοο, is one of those aor. 2. which take the characteristic σ of the aor. 1., but are commonly mistaken for anomalous derivatives of the fut. 1. Homer uses it instead of ἀγάγετε, which would not be admissible in the hexameter; ἄγαγε he does use at Il. ω, 337. With this form we may join ἀξέμεν, Il. ω, 663. as inf. aor. for ἄξαι or ἀγαγεῖν.

ἈΓΕΟΜΑΙ. The reading ἀγεόμενον in Herodot. 3, 14. might be adopted without hesitation, if Schæfer's opinion, that this too is corrupted from ἀγινέμενον, were not still more probable. See also ἡγέομαι.

Ἀδῆσαι, to feel dislike. Of this verb Homer has in the Odyssey the forms ἀδήσειεν and ἀδηκότες, which are generally connected with τὸ ἄδος, Il. λ, 88.; and as this last has the first syllable short, but the two others have it always long, they are written, according to the example of some of the grammarians, ἀδδήσειεν, ἀδδηκότες. See this point discussed in Lexilog. p. 22: see also ἄσαι, to satiate, under Ἄω.

Ἄδω, (old and poet. αἰῖδω*), I sing: fut. ᾄσομαι, αἰέσομαι.

δοκα, and in Hom. pass. ἐδήδομαι, from ἔδω. ἐνήνοχα from ΕΝΕΚΩ. And the very defective Epic perfects ἄνωγα, ἀνήνοθα, ἐνήνοθα.

* [Homer always uses αἰῖδω, αἰέσομαι. Ἄσομαι is properly Attic (see Markl. Eurip. Suppl. 932. Brunck. Aristoph. Vesp. 1228. Fr. 1294.), but is found in

The future midd. is Attic (Aristoph.); see Piers. ad Mær. p. 38.: αἰίσω, ᾄσω, is in other dialects, Theogn. 4. Theocr. 7, 72. 78. The imperative αἰίσεο is one of those aor. 2. which take the characteristic σ of the aor. 1. See above ἄξερε, under Ἄγω.

Hermann has very properly defended αἰίσεο in the 17th Hom. Hymn against αἰίδεο; (in Hymn 20, where αἰίδεο stands without any known various reading, it must remain,) for αἰίδομαι as active is an unheard-of form. Now as the aor. midd. of αἰίδω and ᾄδω is equally unknown, this αἰίσεο may be an imperative formed from the future αἰίσομαι. But there are as little grounds in common usage for the Epic aorist ἐβήσετο as for the one in question; and as that stands in the same relation to ἐβην and βήσομαι (tenses in common use) as αἰίσεο does to ἦσα and ᾄσομαι, it appears that the aor. midd. of some verbs, as well as the fut. midd., had in the old language a purely active meaning. See also Lexilog. p. 226. note.

ἌΔ-. See Ἀνδάνω.

Ἀείδω. See Ἀδω.

Ἀείρω. See Ἀῖρω.

Ἀέζω. See Ἀῦζω.

Ἄημι. See Ἄω.

Αἰδέομαι, *I feel shame*: fut. αἰδέσομαι; perf. ᾔδεσμαι; aor. 1. pass. ᾔδεσθην; aor. 1. midd. ᾔδεσάμην. The aor. pass. and midd. have the same meaning; but in the Attic language αἰδέσασθαι refers to the person who has committed a shameful action with the meaning of *to pardon*. [See Demosth. Aristocr. 72.]

An old poetical form of the present is αἰδομαι*, from which arose the one in common use. It never has the augment: αἰδετο. Of the fut. αἰδήσομαι for αἰδέσομαι see the note to Μάχομαι.

Αἰνέω†, *I praise*: fut. αἰνέσω‡; aor. ᾔνεσα; perf. act. ᾔνεκα; perf. pass. ᾔνημαι; aor. 1. pass. ᾔνέθην. Also αἰνήσω, ᾔνησα, in the Epic poets and Pindar.

Αἰνίσσομαι, *I speak enigmatically*: Depon. midd.

Hom. Hymn. 5, 2. Less pure is the fut. ᾄσω, but found sometimes in the Attics, as in Eurip. Herc. F. 681. Dor. ἄσῶ, Theocr. 1, 145. Ἀείσω is used by the non-Attic poets, and is found in Hom. Epig. 14, 1. attributed by Pollux to Hesiod.—Passow.]

* [Homer uses in the present both αἰ-

δομαι and αἰδέομαι, but forms all his tenses from the latter, which is also the prevailing form in prose.—Passow.]

† [In good prose writers we seldom if ever find αἰνέω, always ἐπαινέω.—Passow.]

‡ See note under Δέω, *I bind*.

Αἶνυμαι, *I take*. Only pres. and imperf.: without augment therefore, αἶνυτο. [Hom. and Hes.]

Αἶρέω, *I take*: fut. αἰρήσω; perf. ἤρῃκα, Ion. ἀραίρηκα; perf. pass. ἤρημαι, Ion. ἀραίρημαι; aor. 1. pass. ἤρέθην*; fut. pass. αἰρεθήσομαι; aor. act. εἶλον, ἐλεῖν, from ἘΛΩ.—MIDD.—Verbal adj. αἰρετός, -έος. Compare Ἀλίσκομαι.

A less frequent future is ἐλῶ; thus we find περιελῶ, Aristoph. Equ. 290., καθελεῖ, Antiphil. Epig. 15., ἀφελούμαι, Com. ap. Antiattic. Seguer. p. 80, 12., and occasional examples down to the latest writers.

The aor. 1. ἤρησα too is found in the common language; and even in Aristoph. Thesm. 760. we have ἐξηρήσατο, which cannot be rejected as a false reading. See Lobeck ad Phryn. p. 716.

The Ionians have a peculiar reduplication for the perfect, ἀραίρηκα, ἀραίρημαι with the spir. lenis, the usual form in Ionic prose for the common ἤρηκα, ἤρημαι. Compare ἀλαλύκτῃμαι from ἄλνκτέω, ἀλάλημαι from ἀλάομαι, ἀκάχημαι for ἀκήχεμαι, and ἐληλίγμαι from ἐλίσσω.

Εἶλα, ἔλαι, and εὔρα from εὔρισκω, forms occurring in the later writers, as the Alexandrine, the Orphic poems, &c., are regular aor. 1. by virtue of the characteristic; but as only the aor. 2. of these verbs, εἶλον, εἶρον, was in common use elsewhere, it is plain that these are instances of the change of termination from the aor. 2. to the aor. 1. which took place in some unformed dialects. Other terminations beside the 1. pers. sing., as for instance the 2. pers. in *as*, the infin. in *αι*, the part. in *as*, are seldom found, but in their place the regular terminations of the aor. 2.† Hence it is clear that the indiscriminate use of εἶπον and εἶπα, of ἦνεγκον and ἦνεγκα, in the oldest and best writers, arises from the same change: all which tends to prove the original identity of the two aorists.—In the aor. 2. midd. εἰλάμην, -ω, -ατο, -αντο, &c., in εὐράμην, &c., in ἐπαύρασθαι for -έσθαι, in the Dor. γενάμενος, and in ὄσφραντο for ὄσφροντο, Herodot. 1, 80, 26., we have the same mixture of termination; of this the later writers furnish most frequent instances, but the older Ion. dialect is not without them. On these two forms, and the 2. pers. εἶλω, see Lobeck ad Phryn. p. 139. 183. The Homeric γέντο will be found in its alphabetical place.

Αἶρω (Att. and poet. ἀείρω, *I raise*) is formed regularly

* See note under Δέω, *I bind*.

† Not a few instances of the others are however to be found in the dialects; ἀφέλαι, Inscr. ap. Chishull. p. 138. l. 5.—ἐκβάλαι in Maittaire from a Byzantine writer, and the part. ἀγάγας in Hesy-

chius. In the above examples we must not overlook one thing, that only the terminations of the aor. 1. are adopted; the formation of the root remains the same, otherwise it would be ἀφείλαι, ἐκβήλαι.

according to the rules of verbs having as their characteristic one of the liquids λ, μ, ν, ρ.—MIDD. Compare Ἄρνυμαι.

The Attics were enabled to use the α of the fut. long because αέρῳ is contracted from αείρω. As the same thing is expressly mentioned by one of the grammarians with regard to φαίνω φανῶ, there is no doubt of it in the present instance, although most of the cases that occur are still under the consideration of the critic. In many passages, where for instance the text has the present of αἶρω or αἰρέω, all becomes correct by adopting some form of ἄρῳ: and in Eurip. Iph. T. 117. the emendation of ἀρούμεν is indeed confirmed by all the manuscripts*. In Æschyl. Pers. 797. ἀρούμεν is likewise the old and acknowledged reading: and in Eurip. Heracl. 323. ἄρῳ, in Iph. A. 125. ἐπαρεῖ, and in Tro. 1148. ἀρούμεν are, according to this analogy, placed beyond a doubt both by sense and context†. This however need not make us doubt the correctness of the form ἄρῳ with α short; as in Soph. Aj. 75. ἀρεῖς, and in Œd. Col. 460., ἀρεῖσθε stand in the Iambic place.

The aor. 2. active is never used in any of its forms; but in the middle, Homer has the aor. 1. in the augmented indicative only (ἰράμεθα, ἦρατο), and without the augment the aor. 2. ἀρόμην; in all the other moods the aor. 2. only, ἄρωμαι (α short), ἀροίμην, ἀρέσθαι. The Tragedians were able to use the same moods when the metre allowed it (e. g. in Soph. El. 34. ἀροίμην), otherwise they have always the aor. 1. of which the α is long.

For ἄωρτο see note on ἀγίοχα under Ἄγω, and Lexilog. p. 135. &c. Ἡερέθονται, -οντο, for αείρονται, comes from the Epic ἡερέθομαι, lengthened from αείρωμαι, with the quantity of the root changed. Compare ἡγερέθομαι under Ἀγείρω.

And lastly by resolution into -έω comes the form αἰρεύμενος for αἰρόμενος in Hes. ε. 474., where however it has been hitherto obscured by a mistaken reading in almost all the manuscripts of βιότοις ἐρεύμενον, and still more by the present βιότον αἰρεύμενον. The poet is speaking of the vessels being all full, and he then says, καὶ σε ἔολπα Γηθήσειν βιότον αἰρεύμενον ἔνδον ἐόντος, i. e. "when thou takest from the stores which are therein:" this is the only natural construction of αἶρεσθαι. But αἰρεύμενον stands for αἰρόμενον, as is sufficiently certain by comparing it with

* The sense of this passage has however been obscured by all the editors before Seidler, by misunderstanding the construction of μέν—δέ.

† Porson (on Eurip. Med. 848.) first introduced this spondaic future, but by a

slight mistake he thought to be able to form αἰρῳ also from αἶρῳ, in order to approach nearer to the text as handed down: and thus this barbaric form actually crept into some later editions. Elmsley (on Eurip. Heracl. 323.) corrected it.

both the earlier and later Ionisms *πιέζενν*, *πιεζέμενος*, *πινεύμενος*, &c. And this, which is the only true reading, is actually preserved in the Etym. M., but in an article disfigured by mistakes*.

Αἰσθάνομαι, *I perceive*: Depon. midd. Imperf. *ῥσθάνομην*; fut. *αἰσθήσομαι*; aor. *ῥσθόμην*†. [Later writers have also a passive form *αἰσθηθῆναι*, as the LXX.]

Αἰσθομαι also must have been in use, as some grammarians have wished to distinguish it from *αἰσθάνομαι*; see Lex. Seguer. pp. 183. 216. 359: and in Plat. Rep. 10. p. 608, a. Bekker has adopted from the manuscripts *αἰσθόμεθα* instead of *αἰσθώμεθα*, which does not suit the passage. See also Isocr. Nicocl. p. 28. Steph. according to Bekker's reading; Fronto, Epist. ad Marc. 1, 8, 4. where see the Add.

Ἀΐσσω (in Hom. a depon. pass. also), *I rush, hasten*. In the Attics a dissyllable, and even in the Tragedians *ἄσσω* or *ἄσσω*, commonly *ἄττω* or *ἄττω*, and so also *ῥξα*, *ῥξαι* with and without the iota‡.

From the subst. *ἄikes* we may conclude that the *ι* in the complete form is long by nature, and therefore the infin. aor. must be accented *διΐσαι*.

The pretended syncopated form *συναίκτην* in Hes. *a*, 189. must now yield to the true form *συναῖγδην*, as Gaisford reads it.

Αἰσχύνω, *I make ashamed, treat in a shameful manner*:

* This is the article *Αἰρέμενος*; for so it is now written, and the spiritus is repeated several times, until the grammarian quotes the form again; and then, as well as in the verse of Hesiod which is subjoined, it is expressly written *αἰρέμενον*. But the beginning of the article, until we come to one grand mistake, is quite correct in the old Venetian editions, of which I will here transcribe the whole: *Αἰρέμενον, αἶροντα, λαμβάνοντα. παρὰ τὸ αἶρῶ τὸ σημαῖνον τὸ λαμβάνω, κατὰ πλεονασμὸν αἶρῶ, αἰροῦμαι, αἰρούμενον καὶ τροπῇ Αἰδολικῇ αἰρέμενον*. *Ἡσιόδος*, &c. In Sylburg's edition the first word and the three which follow *πλεονασμὸν* have the aspirate; whence arose the unintelligible sentence, *αἶρῶ κατὰ πλεονασμὸν αἶρῶ*, which Sylburg himself confessed he did not understand. It must be *αἶρω κατὰ πλεονασμὸν αἶρῶ*, and the pleonasm consists in the circumflex, i. e. in the *ε* concealed under it, from which now comes

αἰρούμενον or *αἰρέμενον*. Whether the reading of the Hesiodic manuscripts from which Grævius quotes be *αἰρέμενον*, or whether it be *αἰρέμενον*, which he rejected without mentioning it, is uncertain.

† Verbs of three or more syllables in *άνω* and some in *αίνω* come from a radical form without the alpha, which supplies it with some tenses as formed from *έω*: thus *αὔξω* and *αὔξάνω*; *βλαστάνω*, aor. *ἔβλαστον*, fut. *βλαστήσω*: see also *ἁμαρτάνω*, *ὀλισθάνω*, *αἰσθάνομαι* &c.—*ἀλφάνω* and *ἀλφαίνω*; *ἀλιταίνω*, *ἡλιτον*, *ἀλιτήσω*; *ἐρυθαίνω*, *κερδαίνω*, *ὀσφραίνομαι*.

‡ Most probably the iota subscript in the Attic forms may be ascribed to the accuracy of the grammarians. See Hemst. ad Plut. 733. Valck. ad Phœniss. 1388. and compare the various readings of the passages there mentioned. In pronunciation it was naturally distinguished by lengthening the *α*.

pass. *I am ashamed*; perf. pass. ἡσχυμμαι*, part. ἡσχυμένος, Il. σ, 180. with a genuine various reading ἡσχυμένος.

Αἰτέω, *I ask*.—MIDD.

Αἰτιάομαι, *I accuse*: Depon. midd.

Ἀίω, *I hear*. Used only in pres. and imperf.

Verbs beginning with *a*, *av*, and *oi*, followed by a vowel, have no augment, as αἶω, ἀημι, ἀηδίζομαι· ἀναίνω, οἶώω, οἰακίζω, οἰωνίζομαι: but the *a* if short becomes long, therefore "αῖον &c.—Οἶομαι and ἀεῖδω are exceptions; as is also ἐπήϊσα, (from ἐπαῖω, Herodot. 3, 29. Heind. Plat. Hipp. Maj. p. 289. E.) Herodot. 9, 93. Apoll. Rhod. 1, 1023. 2, 195. with the augment and *i* short.

[Passow in his Lexicon marks αἶω — υ —, and says that in Hom. the first syllable is *short* whenever the third is *long*. In the Tragedians it is common, Seidl. Eurip. Tro. 156. The *iota* is much oftener short than long, Heyne Il. ο, 252. Spohn Hes. ε, 215.]

Ἀκαχίζω, transit. *I grieve, vex any one*. The theme ΑΧΩ gives the following forms: ἡκαχον, ἀκαχεῖν†, from which is formed the present in common use. From the same aor. as a new theme‡ came the fut. ἀκαχίσω, Hymn. Merc. 286., and again an aor. 1. ἀκάχησε, Il. ψ, 223.—Midd. ἄχομαι or ἄχυνμαι, *I grieve (myself)*; aor. ἡκαχόμην. Perf. pass. (*I am grieved*) ἀκήχεμαις, ἀκηχέμενος, Il. σ, 29., and transposing the quantity, ἀκάχημαι, ἀκαχήμενος, Il. τ, 312. infin. ἀκάχησθαι. Ἀκηχέδαται, Il. ρ, 637. is most probably a corruption of ἀκηχέαται, which is a various reading, is regular, and supported by ἀκαχέαιτο, Il. μ, 179., (while for the *δ* there are no grounds whatever.—To the same intransitive meaning of the middle belongs also the part. pres. act. ἀχέων, -ουσα, *grieving, lamenting*.)

Ἀκαχμένος, *sharpened, pointed*. Hom.—If this perf. part. pass., (the only part of the verb which occurs) be compared with the substantive ἀκή and ἀκωκή, *a point*, it leads us to a verb ΑΚΩ (*acuo*), because the

* Before the termination *μαι* of the perf. pass. the *ν* undergoes three changes:

1. Into *μ* in ἡσχυμμαι; in ἐξήραμμαι (ξηραίνω), Athen. 3. p. 80., and in σέσιμμαι (σίνω), σεσιμμένος, Inscr. Chish. p. 130.

2. Generally into *σ*, as in πέφασμαι, μεμόλυσμαι, &c.

3. The *ν* is rejected and the vowel remains long, τετραχυμένος, Aristot. H. A. 4, 9. This takes place very rarely.

† See note on ἀγαγεῖν under Ἀγω.

‡ From the aor. 2. act., as being a most necessary and consequently a most ancient

tense, were taken very naturally new forms. Thus from εὖρον, ἔτυχον, infin. εὐρέιν, τυχεῖν were formed εὐρήσω, τυχήσω, not from εὐρέω, τυχέω, which were never in existence.

§ The perfect passive, as well as the other perfects, is intimately connected with the present; and as the terminations are similar in the infinitive and participle, this affinity can only be shown by adopting the accent of the present; thus ἐλήλαμαι, ἐλήλαμενος; ἀρήρεμαι, ἀρήρέμενος, and many others.

χ of the perf. act. before the μ is not changed into γ. For the α instead of η in the second syllable see below, note (*).

Ἀκέομαι, *I heal, cure*: Dep. midd. Fut. ἀκέσομαι; the perf. takes the σ. [The act. is found once in Hippocr. Loc. in Homin. c. 5. The aor. pass. ἀκεσθήναι has a pass. sense in Pausan. 2, 27, 3. Ἀκειάμενος is a false reading for ἀκειόμενος, from ἀκείομαι, Epic sister-form of ἀκέομαι, Od. ξ, 383. Il. π, 29.—Passow.]

Ἀκίδεσεν. See Κίδω.

Ἀκούω, *I hear*†: fut. midd. ἀκούσομαι; perf. Att. ἀκήκοα, Dor. ἄκουκα, later ἤκουκα; plusq. perf. ἠκήκοειν. The pass. takes σ, and the perf. pass. is formed without reduplication; ἤκουσμαι, ἠκούσθην.

Ἀκροάομαι, *I hear*: Depon. midd. The fut. is ἀκροάσομαι, not -ήσομαι, an exception to the general rule. Of this verb the 2. pers. ἀκροᾶσαι, ἠκροᾶσο, for ἀκροᾷ, ἠκροῶ, was also in use among the Attics: the former occurs in Lex. Seguer. p. 77, 22., and the latter at p. 98. is quoted from Antiphanes. See Piers. ad Moer. p. 16. Lex. Seguer. p. 18, 10.

Ἀλαλάζω, *I shout*: fut. -ξω, &c.

Ἀλαλκεῖν. See Ἀλέξω.

Ἀλαλύκηναι. See Ἀλυκτέω.

Ἀλάομαι, *I wander*: Depon. pass. [Imperf. ἠλώμην; aor. ἠλήθην, poet. ἀλήθην.—Passow.]

The Epic form ἀλάλημαι, ἀλάλησθαι, ἀλαλήμενος, with the meaning of a present, is supposed to be a form in μι, according to the analogy of ἄημαι, δίζημαι; but there are no grounds for such an idea; for the accent of the present in these forms is no proof, being found also in such undoubted perfects as ἀκήχεμαι, ἐλήλαμαι, and others (see note on ἀκήχεμαι under Ἀκαχίζω); and the meaning of the present is so similar to

(*) In forming the Attic reduplication the temp. augm. of the second syllable is sometimes neglected; for instance in ἀκαχμένος, ἀλάλημαι, ἀλαλύκηναι, ἀκάχημαι, ἀραίρηκα, ἀραίρημαι.

† [No pure Attic writer has the fut. act. ἀκούσω, Schæf. Greg. p. 1063. It first

occurs three times in Lycophr., then in the LXX and the N. T., and more frequently in later writers, as Dion. Hal., Lucian Navig. 11. Jacobs' Anth. Poet. vol. i. p. 1, vol. 3. pp. 552. 580. 1024. and particularly Schæf. Appar. Demosth. vol. 2. p. 232.—Passow.]

that of the perfect, that usage is constantly confounding them. See Buttm. Lexilog. pp. 112. and 202, note.

ἄλδαινω*, *I make large and strong*. The present is found in the later Epic poets, as Nicand. Alex. 402. Homer has ἤλδανε, Od. σ, 70. ω, 768. where, particularly in the second passage, it appears to be completely an aorist. At Il. ψ, 599. stands the intransitive ἀλδήσκω†, *to grow, increase*. Other forms are not found in the older poets; Schneider in the Supplement to his Lexicon has collected those which occur in the later‡; among them is the intransitive ἄλδομαι in Nicander, for which undoubtedly he had an older precedent: compare ἄλθομαι, ἀλθαίνω. From this came the verbal adj. ἀλτός, whence in Homer ἄναλτος, *insatiable*, literally *whom nothing fills and nourishes*, Od. ρ, 228. σ, 113, 363.

Ἀλείφω, *I anoint*: [fut. -ψω, aor. ἤλειψα; aor. pass. ἠλείφθην; aor. 2. conjunct. ἐξαλιφῇ, Plat. Phædr. p. 258, B. as restored by Bekker from the best manuscripts. Midd. ἀλειψάμην, ἀλείψασθαι, ἀλειψάμενος, Hom. The perf. ἤλοιφα, the Att. ἀλήλιφα (Demosth. in Callipp. 29.), and the pass. ἀλήλιμμαι were in post-Homeric use.—Passow.]

In the Attic reduplication ἀλείφω, like ἀκούω, takes a short vowel in the third syllable, even shortening the vowel of the root: ἀλείφω, ἀλήλιφα, ἀλήλιμμαι; ἀκούω, ἀκήκοα. There occurs also frequently ἀλλήλειπται; but whether this be a correct form, or a false reading for ἀλήλιπται or ἤλειπται, is uncertain.

Ἀλέξω, *I ward off*, and in the midd. *I ward off from myself*: fut. act. ἀλεξήσω, fut. midd. ἀλεξήσομαι; aor. midd. ἠλεξάμην, ἀλέξασθαι, ἀλεξάμενος, as from ΑΛΕΚΩ.

See Schneid. on Xenoph. Anab. 1, 3, 6. From the aor. 1. act., formed according to the analogy of the future, come the Homeric ἀλεξήσειεν and ἀπαλεξήσαιμι. There are no grounds in Pind. Ol. 13, 12. for a present ἀλεξεῖν. The pres. ἀλέξομαι, which sounds so like a future, and is

* [Akin to ἄλω, ἄλδω, ἄλθω, ἄρδω, *alo*.—Passow.]

† One can hardly help suspecting that this, by a very common mistake, is corrupted from ἀλδίσκω: but the great unanimity of authorities forbids it. [Passow marks ἀλδίσκω in his Lexicon as very doubtful. Schneider gives a transitive sense of ἀλδήσκω from Schæf. Theocr. 17, 78.]

‡ [Ἀναλδήσκοντες, Apollon. Rhod. 3, 1363. Ἀλδήσκουσαι, Eratosthenes, where Scaliger reads ἀλδίσκουσαι. Ἀλδίσκω, Suid. Ἀλδαινουσι, Nicand. Al. 402. Ἐναλδόμενον, Nicand. Al. 532. Ἐναλδήνασα, transit. 409. Ἀλδήσασκεν, from ἀλδέω, Orph. Lith. 364. Ἀλδύνηται, Quint. Sm. 9, 473. where Rhodomannus reads ἀλδαινῆται. Ἀλδυνομένους, Suid. —Schneid. Suppl.]

thought suspicious (see Schneid.) in Xenophon, appears certain in Sophocl. Œd. T. 171. and particularly 539.

The Poets have in the active the aorist ἤλαλκον, ἀλαλκεῖν, ἀλαλκῶν*, with the reduplication† from ΑΛΚΩ, whence ἀλκτήρ and ἀλκάθειν. Hence (according to the note on ἀκαχεῖν, ἀκαχίζω) came a new future ἀλαλκήσω.

A present ἀλέκω appears to have been actually used by the epigrammatic poet Diodorus (Epig. 1. Anthol. 6, 245.), although it is only as a conjecture instead of the ἀλέγοις of the manuscript. Still however the early existence of this theme would not even then be proved, as these later poets occasionally made a form from analogy. But this ἀλέκω bears the same relation to the forms which we have seen above from the root ΑΛΚ-, as ὀρέγω does to ὀργυιά, ὀργή: see also Buttm. Lexilog. p. 132. From the aorist of this verb ἀλέξαι was formed the present in common use ἀλέξω; which then took again its own proper inflexion ἀλεξήσω. In the same way the similar verb ἀέξω, αὔξω, arose from the root ΑΕΓ- ΑΥΓ-, which beside that has produced only the Latin verb.

Ἀλέω‡, *I bruise or stamp to pieces, grind*: fut. ἀλέσω, Att. ἀλῶ; imperf. ἤλουν; perf. act. Att. ἀλήλεκα; perf. pass. ἀλήλεσμαι, [altered by Bekker in Thucyd. 4, 26. to ἀλήλεμαι, but still an undoubted form in Amphis ap. Athen. 14. p. 462, A. and in Herodot. 7, 23.—Passow.] The later writers used in the present ἀλήθω, which however was still an ancient form. See Piers. ad Moer. p. 17. Lobeck ad Phryn. p. 151.

Ἀλέομαι or ἀλεύομαι, *I avoid*: Depon. midd. An active ἀλέω is doubtful. From this present we find ἀλεύμαι for -οῦμαι, Theogn. 575. ἀλεύμενος, Simon. de Mul. 61. ἀλέοντο, ἀλέοιτο, Hom. ἀλευόμενος, Hes. ε, 533. ὑπαλεύεο, ib. 758. The aorist is the aor. 1. without σ: δλέασθαι and ἀλεύασθαι, ἠλεύατο, ἀλέαιτο, ἀλευάμενος, &c. The conjunctive therefore is as to form undecided between the pres. and aor. At Od. ξ, 400. ἀλεύεται is the conjunctive shortened according to the custom of

* Ἀλαλκῶν is, as far as I know, always correctly written thus, and with the infin. ἀλαλκεῖν will therefore prove ἤλαλκον, ἄλαλκον to be undoubted aorists; although the only Homeric passage of this indicative (Il. ψ, 185.) requires the imperfect. But then in Hes. θ, 527. it is as plainly an aorist. This single exception in Hom. may quite as likely arise from a false reading having crept in during the transmission of

those very ancient poems, as from an indistinctness of tense: and as ἀμύνοι is a various reading for ἀλάλκοι at Il. φ, 138. 539., so may ἄμυνε have been the true reading in Il. ψ, 185.

† See note on ἡγαγον under Ἀγω. And Buttm. Lexilog. pp. 132. 548.

‡ [Its root seems to be akin to ἔλω, ὀλαί, οὔλαί, mola, molere: Buttm. Lexilog. p. 259.]

the Epic poets*; and at ω , 29. the same form standing instead of the future may serve for the pres. indic. as well as the conjunctive.

In the Attic poetry occurs also an act. ἀλείω with the regular aorist (ἤλενσα) ἀλεῦσαι. Its exact causative meaning, as deduced from that of ἀλεύομαι, is *to snatch away, protect*; and in this sense it is quoted from Sophocles in Lex. Seguer. 6. p. 383, 4. (ἀλεύσω, φυλάξω). In Æschyl. Sept. 141. also nothing is wanting to ἄλευσον but to supply ἡμᾶς: while ib. 88. and Suppl. 544. have the accus. of the evil *to be ward off*; and at Prom. 567. with ἄλενε either sense is admissible.

An Epic present is ἀλεείνω†, but with the meaning of the middle ἀλέομαι. Compare ἐρεείνω.

Ἀλῆναι, ἀλήμεναι. See Εἶλω.

Ἀλθομαι, *to heal*, i. e. *become healed*: [there is no known instance of the pres. act. or pass.—Passow.] imperf. pass. ἄλθετο, Il. ε, 417.; fut. ἀλθήσομαι, Il. η, 405., but in this latter passage there are doubts both of the sense and reading: see Heyne. To this intransitive sense was added a causative one, *I heal*, i. e. *I cure*, which assumed different forms; ἀλθαίνω, ἀλθίσκω or ἀλθήσκω, ἀλθάσσω or ἀλθέσσω‡, whence the fut. ἀλθέξω, &c.; which forms are found in the Ionic prose of Hippocrates and others, but still need the help of the critic. See Foës. CEC. Hippocr.

Ἀλίνδω. See Κυλίνδω.

Ἀλίσκομαι, *I am taken*: imperf. ἡλίσκόμεν. Of this verb the *active* is not in use, but its place is supplied by αἰρεῖν, of which again ἀλίσκομαι is used as the passive, and always in the same or a cognate sense. It forms its other tenses from ἈΛΟΩ (compare ἀμβλίσκω), and with the additional irregularity, that *aorist* and *perfect* have the passive sense in the active form§: aor. ἤλων (Herodot. 3, 15. Xen. Anab. 4, 4, 21.), Att. ἐάλων||, with *a* long; the other moods with *a* short, as opt. ἀλοίην (Il. χ, 253.), and Ion. ἀλώην (Hom. sæpe), conj. ἀλώ, ῶς, &c., infin. ἀλώναι, part. ἀλούς;

* The Epics frequently shorten on account of the metre the long vowel of the conjunctive, changing ω and η back again into o and e ; instances may be found in Il β, 440. ξ, 87. ν, 173. Od. α, 41. δ, 672. κ, 355.

† [It is generally used with an accus. but also with infin. Il. ζ, 167. ν, 356.—In Apoll. Rh. 3, 650. ἀψ ἀλεείναι is intransit. *to retire*.—Schneid. and Passow.]

‡ [We find ἀλθίσκω twice in Hippocr.

7, 563. D. Ἀλθάσσω, Aretæus p. 61. B. Συναλθάσσω, Hippocr. p. 758. Ἀλθέσσω, Aret. 3, 13. Ἀλθέζεται, Aret. p. 42. C. Ἀλθεξίς, Aret. 2, 1. and a various reading in Hippocr. 758. E.—Schneider.]

§ Thus the perfects ἔαγα, ἐρρώγα, *I am broken, torn*; in later writers πέπληγα, *I am struck*; in Hom. τετευχώς; and in the Lat. *vapulo*. See note p. 5.

|| See note under Γινώσκω.

Perf. *ἔαλωκα* with *a* short [the usual form in Thucyd. and Demosth.]; Ion. and Att. *ἦλωκα*. The fut. is from the middle voice, *άλώσομαι*.—See *Ἀναλίσκω*.

The augment of *ἔαλων* deserves particular attention. It is not merely the syllabic augment before the vowel of the root, but, as this vowel is long in *ἔαλων* while it is short in *άλῶναι*, &c., the length of the *a* must be looked upon as a parallel case to the *ω* in *ἐώρων*. Besides, in *ἦλων* the regular augment is as old as the other, and as early as Homer (Od. χ, 230.) and Herodotus (7, 175. *ἦλωσαν*); while *ἔαλων* is properly the Attic form. In the perfect this is reversed; *ἦλωκα* is a strict Atticism, and *ἔαλωκα* the common form. See Dawes Misc. p. 315. and Piers. ad Moer. p. 178. But this *ἔαλωκα* is distinguished from *ἔαλων* by the quantity of the *a*, the reason of which it is difficult to ascertain*. Compare *ἐόρακα* and note under *Ὀράω*.

Homer has once (Il. ε, 487.) the long *a* in a form which has not the augment, the part. *ἄλόντε*, which appears to be the original quantity: compare *ἀνᾶλίσκω*.

Ἀλλιταίνω, to commit a fault, sin against: fut. *ἀλιτήσω*; aor. act. *ἦλιτον* †, aor. mid. *ἀλιτόμην*. The act. and mid. have the same meaning. [Homer uses only the above two aorists.]

The Epic language has also a participle used like an adjective, *ἀλιτήμενος* ‡ in an act. sense, *sinning*, Od. δ, 807. Hes. α, 91 §. This form may be considered as a shortened perf. (for *ἡλιτημένος*) or a syncopated aorist (like *βλήμενος*): as regards its active sense we may compare it with the similar passive part. *πεφυγμένος*, *δλόμενος*.

* These, like many other irregular forms, had originally the digamma, and were therefore *Ἐ-ῤῥΑΛΩΝ ἘΕ-ῤῥΑΛΩΚΑ*, *Ἐ-ῤῥΕΣΣΑΤΩ ἘΕ-ῤῥΕΣΤΟ*. But when the digamma was changed to the aspirate, they took the augment according to the analogy of other aspirated verbs, consequently *ἐ-άλων*, whence *ἦλων*, as *ἦρμόζον* was formed from *ἄρμόζω*.

† See note on *Αἰσθάνομαι*.

‡ [Passow calls it a part. pres. from an obsolete verb *ἀλίτημι*, *ἀλίτημαι*.]

§ I hope to defend *ἀλιτήμενον* *Εὐροσθηᾶ* in this second passage against *ἀλιτήμερον*, which has been taken from the Scholium of Tzetzes and the Etym. Mag. v. *ἡλιτόμενος*. See Hermann in Add. ad Greg. Cor. p. 879. The reading of the text has been always so generally preferred, that the emendation can be offered as nothing more than a various reading.

But considered accurately I cannot acknowledge it to be such. The utmost we can draw from the Schol. of Tzetzes is that some old grammarians thought there was meaning enough in the common reading *ἀλιτήμενον* to explain it as synonymous with *ἡλιτόμηνον*, which Homer uses with reference to the same Eurystheus,) but not as an epithet,) so that *ἀλιτόμηνος* or *ἀλιτήμενος* might be each formed from *μῆν* according to the difference of the rhythm. Let any one read now the gloss in the Etym. M. and he will see at once that the statement there given is the same, and that *ἀλιτήμερος* is an error of transcription: for in the whole passage nothing is mentioned but the derivation from *μῆν*, whereas if the etymologist had really used the other word, he must have given his reasons for it.

ἄλλω. See Κυλινδω.

ΑΛΚ-, ἀλαλκεῖν. See Ἀλέξω.

Ἀλλάσσω, -ττω, *I change*. [Aor. 1. pass. ἡλλάχθην, always in Herodot., frequently in the Traged., sometimes in Aristoph.] Aor. 2. ἡλλάγην, common in Attic prose.

ἄλλομαι, *I leap*. Usage seems balanced between the two aorists, ἡλάμην, ἄλασθαι (with *a* long), and ἡλόμην, ἀλέσθαι (with *a* short): but the forms ἦλατο, ἀλάμενος and ἀλέσθαι, ἄλοιτο, appear to have the preference*.

The Epic language has the syncopated aorist, which takes the lenis, and from which come the 2. and 3. pers. ἄλσο, ἄλτο; part. ἄλμενος, ἐπάλμενος and ἐπιᾰλμενος†. The long *a* of the indicative of this form, which is shown by the circumflex, is an augment after the Doric manner; whence ἐπᾰλτο, not ἔπαλτο. The conjunct., which does not admit of such a syncope, is the conjunct. of the regular aor. 2. ἄλγεται, and this shortened (according to note on Ἀλέομαι) becomes ἄλεται, which some of the Grammarians have likewise written with the lenis, but on false grounds‡.

Ἀλοάω, *I thrash*: fut. ἀλοήσω, and in the older Attics -άσω. The greater number of examples are in -ήσω: see

* See Fisch. ad Well. iii. a. p. 29. On the 2. pers. ἦλω and ἦλου see Erf. ad Œd. Tyr. 1310. where Hermann now reads the imperf., which is very harsh in that passage.

† The Grammarians accounted for this lenis by the consonant following the λ; see Lex. de Spirit. p. 210. Valck. Their rule, like everything similar, is bad: but when we consider that the same takes place in the metathesis ἀμαρτεῖν, ἡμβροτον, ἀβροτάζω, we see at once, without following the process throughout, that such changes had an influence on the aspirate; other changes of the same nature, though the reverse of the above (i. e. from the lenis to the aspirate), we may see in ἄρω, ἀρμόζω, in ὄρω, ὀρμάω, &c.: see Buttm. Lexil. p. 300. No one with common sense will suppose that a grammatical caprice can have produced this old and fixed tradition.

‡ While the orthography of ἄλτο has been handed down invariably the same, that of ἄλγεται has been uncertain from

the oldest times, as is clear from the Scholia on the Homeric passages (Il. λ, 192. φ, 536.) and the copies of the Grammarians. In this however it is to be observed, that those who wrote ἄλγεται derived the word, inverting the usual way, from ἀλῆναι; although they could not decide between the two spiritus; see Schol. on both the above passages:—but those who classed the word with ἄλλεσθαι, did not change the aspirate; see Eustath. and Schol. Min. ad λ, 192. Now as the grounds for the spiritus of ἄλτο, which were touched on in the last note, cannot (look at them in what light we will) be applicable to ἀλγεται, so neither is there anything throughout to direct us to ἄλγεται with the lenis; and analogy therefore requires us to write ἄλγεται, and to join it to the regular aor. 2., which had as good a title, through that ἄλτο, to be admitted into the Epic language, as ὤρετο (to which belongs ὄρηται) has through ὠρτο. Beside the above, Homer has also once the aor. 1. ἐσήλατο, Il. μ, 438.

Valck. ad Ammon. 1, 4. p. 21. s. Lex. Seguer. p. 379, compared with p. 16. p. 270, 27. and Thom. Mag. in voc. [Att. ἀλοάω; Poet. ἀλοιάω.—Passow.]

ἌΛΟΩ. See Ἀλίσκομαι and Ἀναλίσκω.

Ἄλυνκτέω and (Il. κ, 94.) ἀλαλύκτῃμαι, *I am uneasy, full of anxiety.* Beside Homer, Hippocrates, according to Erotian, used this present (compare Foes. Oec. Hipp. v. ἀλύζει); and ἀλυνκταίνω (Etym. M.), ἀλυνκτάζω (Herodot. 9, 70.) are analogous sister-forms. We abandon therefore all analogy when we attempt to make ἀλαλύκτῃμαι a present; while as perf. pass. it can still have the sense of the present increased in force; compare κεχάρημαι, τέτυγμαι, δεδακρυμένος; see also note on Ἀκαχμένος.—Quintus Sm. 14, 24. has also ἀλάλυκτο, which, if we may trust to a form of such a poet, is a nearer approach to the original theme. This verb must not however be classed with ἀλύσκω, ἀλύξω, but rather with ἀλύω and ἀλύσσω, which also mean a confusion and uneasiness of mind.

Ἄλύσκω, *I avoid*: fut. ἀλύξω, &c. [Homer generally uses the fut. and aor. 1. ἤλυξα; in Hes. Fr. 22. we find ἄλυξεν; the midd. occurs only in Hes. ε, 365.—Passow.]

This verb is evidently formed from ἀλεόμαι: the κ therefore is not a radical letter with σ inserted, as in λάσκω, τιτύσκω; but it is the appendant verbal form in -σκω (as in φάσκω, &c.), which in its inflexion rejects the σ, as in διδάσκω.

The lengthened form ἀλυσκάζω* is a frequentative like ῥιπτάζειν, ἐρπύζειν. But this idea does not suit the acrist ἀλύσκασε, which has been the general reading of Od. χ, 330.; and Wolf was therefore right in adopting (from the Lex. of Apollon. and the Harl. MS.) the reading ἀλύσκανε; for the context requires the imperfect, and ἀλυσκάνω is lengthened in a perfectly analogical manner without any change of meaning.

Ἄλύω, *I am beside myself*†, has only the pres. and imperf.

* [Homer uses the pres. and imperf., which thus supply the place of those tenses in ἀλύσκω.—Passow.]

† The only meaning of this verb is *to be beside oneself—either with grief or joy*; those who give it the sense of ἀλᾶσθαι are in error: in the two passages quoted by Schneider in his Lexicon (Il. ω, 12. Apoll. Rh. 4, 1289.) as instances of this

meaning, there is a verb of such a sense (δινεύσκε, ἐρπύζοντες), but ἀλύειν refers only to distraction of mind.—On the doubtful aspirate, ἀλύειν, ἀλύειν, see Lex. Seguer. 6. p. 380. [Passow calls ἀλύειν the Attic form, but says that the later Atticists kept to the older form ἀλύειν, Locella Xen. Eph. p. 172.]

This verb must not be confounded with the former one, as its meaning is always decidedly different. But the Homeric present ἀλύσσω (Il. χ, 70.) appears to belong to it, although with some deviation or additional force of meaning.

Ἀλφάνω or ἀλφαίνω, *I find, obtain*. It forms its tenses from ἄλφω (see note on Αἰσθάνομαι); thus aor. 2. ἤλφον, ἄλφοιμι, Hom. [Passow has both ἀλφαίνω and ἀλφάνω as presents, and cites in proof of the latter Eurip. Med. 301., the only passage of the Tragedians in which it is found; adding, on the authority of Elmsley, that it is more frequent in the Comedians. The Grammarians have also ἀλφάζω, ἀλφαίω, ἀλφάω, ἀλφέω, ἄλφω, Dor. ἀλφάδδω.]

Ἀμαρτάνω, *I err*: fut. ἀμαρτήσομαι; perf. ἡμάρτηκα; aor. ἤμαρτον, infin. ἀμαρτεῖν; [the fut. act. ἀμαρτήσω is found only in the Alexandrians; the aor. 1. ἡμάρτησα only in later writers, Lobeck. Phryn. p. 732.—Passow.]

For ἤμαρτον the Epic language has often ἡμβροτον, ἀπήμβροτον, formed by transposition, by the change of α to ο, and the necessary insertion of β. See Buttm. Lexilogus, p. 82. &c. On the change of the spiritus compare the note on ἄλλο.

Ἀμᾶω, *I (now and) collect together, bind up in sheaves*. —MIDD.

The first α is long (Il. σ, 551. Hes. ε, 390.) and short (Il. γ, 359. Hes. ε, 763.), but the augment is always regular, ἤμων, &c. [According to Passow the first α in Hom. is long in the act. and short in the midd., while in later writers, as in Theocr. 10, 7. 10, 16. 11, 73. it is common.]

Ἀμβλίσκω, *I have an abortion, miscarry*: fut. (formed from the less frequent ἀμβλόω) ἀμβλώσω; aor. 1. ἤμβλωσα; perf. ἤμβλωκα.

Euripides, among the older writers, has the pres. ἀμβλόω in Androm. 356.; and from this passage, viewed on one side of the question only, εἰ σὴν παῖδα φαρμακεύομεν Καὶ νηδὺν ἐξαμβλουῦμεν, ὥς αὐτὴ λέγει, arose the supposition that ἐξαμβλόω had a causative meaning with reference to the female, *to cause to miscarry*. But if we compare together the different passages of the simple and compound verb, the result is such a variety of relations, that a distinction so decided as the above disappears at once. The most common meaning is that where

the female about to bring forth is the subject, as Plat. Theæt. p. 150. e. ἀπελθόντες δὲ (metaphorically transferred to scholars) ἐξήμβλωσαν διὰ πονηρὰν συνουσίαν. In Æl. V. H. 13, 6, 3. βουλόμεναι ἀμβλῶσαι, *wishing to miscarry*. In Plut. Lycurg. 3. οὐκ ἔφη δεῖν ἀμβλίσκουσαν αὐτὴν—κινδυνεύειν. But one who helps or injures may also be the subject, and then the production is generally the object expressed. In Plut. Arat. 32. metaphorically spoken of the fruits of the field, καρποὺς ἀπαμβλίσκειν. In Æl. ap. Suid. v. ἐξήμβλωσεν: ἡ ἐλπίς ἐξήμβλωτο αὐτῇ. In Aristoph. Nub. 137. ἐξήμβλωκας (ἡμῖν) φροντίδα, and immediately afterwards τὸ ἐξημβλωμένον; again in Plat. Theæt. 149. d. ἀμβλίσκειν and ἀμβλίσκουσιν seem to have the midwives as their subject. And so in the passage of Euripides the phrase ἐξαμβλοῦν τὴν νηδύν is very intelligible, particularly as a poetical expression, without its following as a necessary consequence that ἐξαμβλοῦν γυναῖκα had been also made use of. However, in all the passages quoted above, and also in the common meaning *to have an abortion*, the verb may be considered as a causative, if we imagine to ourselves an immediative sense, *to miscarry*, whose subject shall not be the mother, but the child; and as such we actually find an aor. 2. (or by syncope) in Suid. v. Ἡμβλω with a fragment of Ælian, ἐξήμβλω ἡ ἔννοια τῷ ἀνοσίῳ*; which again is strongly confirmed by Pollux, in whose collection of the terms relating to this subject (II, c. 2.), instead of the untenable ἀμβλῦναι, ἀμβλῶσαι, we must read from the manuscripts ἀμβλῶναι, ἀμβλῶσαι.

Ἀμείβω, *I exchange*.—MIDD. [The act. is seldom used by Homer, more frequently by the Attic writers.—Passow.]

Ἀμπέχω and Ἀμπισχνοῦμαι. See under Ἐχω.

Ἀμπλακίσκω, *I commit a fault, err*: fut. ἀμπλακήσω; aor. 2. ἤμπλακον, ἀμπλακεῖν†. The Doric dialect has ἀμβλακίσκω, &c.‡

Ἀμύνω, *I ward off*. The perf. is wanting both in the act.

* Under Ἐξήμβλωσεν we find, it is true, these same words with the form ἐξήμβλωτο; but beside that the pluperf. does not suit the context when completed as it is under Ἡμβλω, even this very Ἡμβλω speaks plainly in favour of the amended ἐξήμβλω.

† Verbs in ἔω sometimes have a present in ἰσκω, although their tenses are formed from the infin. of the aor. 2. in εἶν, as εὐρίσκω, ἀμπλακίσκω, ἀπαφίσκω, ἐπαυρίσκομαι.

‡ The present in ἰσκω occurs in Theagenes ap. Stob. Sermon. I. Schow. p. 22., where this

editor has corrupted the old reading to ἀμπλακέοντι. Gaisford has given the whole paragraph from his manuscripts with ἀμβλακίσκῃ (for so he reads it) three times; but in the first-formed passage ἀμπλακίσκοντι. The form ἀμβλακεῖν is also in Archilochus, 30. As to the other forms, ἀμπλακεῖν and some that come from it, found in the Tragedians with the first syllable *short*, are now written in such passages ἀπλακεῖν &c., in some measure from the representations of the old Grammarians. See Erf. ad Soph. CEd. T. 474. ed. min. Matth. ad Eurip. Iph. A. 124.

and pass.—MIDD.—Ἀμύναθον, ἀμυνάθειν, ἀμυναθοίμην, are formed from ἀμυνάθω, a lengthened form of ἀμύνω, like διωκάθειν, εἰργάθειν.

On these forms Elmsley (ad. Eurip. Med. 186.) was the first to observe that the pres. indic. in -άθειν never occurs; but he was hasty in adding that they are always aorists, and must therefore be accented in the infin. -εῖν. It is true that the examples quoted by him of ἀμυνάθειν have the momentary meaning of the aorist; but διωκάθειν, Plat. Euthyphr. p. 15. d. and ἐδιώκαθες, Gorg. p. 483. a. are quite as plainly in duration the pres. or imperfect. This particular formation belongs therefore to those cases in which the preterit was not clearly separated into imperfect and aorist, and which consequently in this relation take a direction according to the nature of the verb; as for instance the idea of διώκειν contains the duration in itself*.—More certain is it, that ἔσχεθον is always an aorist, and the same as ἔσχον; and the accentuation of the infinitive of this verb σχεθεῖν is confirmed by the Homeric σχεθέειν. But I do not therefore think we are justified in writing σχεθῶν, σχεθόντες, Pind. Pyth. 6, 19. Soph. El. 744; nay πέφρων (see observations on this verb in its place) ought to check such an arbitrary proceeding, and teach us not to hazard a decision on these traditionary points. See Elmsl. ad Eurip. Heracl. 272. Herm. ad. Soph. El. 744.

Ἀμφιέννυμι [and ἀμφιεννύω: fut. ἀμφιέσω, Att. ἀμφιώ; aor. ἡμφιέσσω, Poet. ἀμφιέσσα.—Midd. ἀμφιέννυμαι, aor. ἡμφιесάμην, whence 3. plur. ἀμφιέσαντο, Il., and imperat. ἀμφιέσασθε, Od.; perf. pass. ἡμφιέσμαι, less frequently ἀμφιεῖμαι. In prose the compound is more used than the simple.—Passow.] See Ἐννυμι.

Ἀμφισβητέω, *I am of a different opinion, dispute.* [Herodot. 4, 14.: imperf. ἡμφισβήτουν; aor. ἡμφισβήτησα, Demosth.—Passow.]

As ἀμφισβητεῖν is compounded of ἀμφίς and βαίνω, ἡμφισβήτουν,

* Elmsley quotes, as an authority of the old Grammarians in favour of the aorist, the single gloss of Photius, ἡμύναθον, ἡμυναν; while he passes over in silence the great number of instances in all glossographers of such forms explained to be pres. and imperf. But even if all these forms were really aorists, the accentuation of εῖν, ὦν must be a doubtful point, unless there be a precedent for it in the old Grammarians, as these aorists form a very peculiar analogy, which we are not justified

in joining with the aor. 2. merely on account of the termination in ον.—As to that part of Elmsley's observation that the pres. indic. of these forms was not in use, the non-occurrence of those in particular, when the others are so frequent, is certainly of great weight; for of the other forms in θω the pres. indic. is found pretty frequently, for instance of πελάθω, the α of which belongs to the root, πελάθεις, -θεί, in Eurip. Rhés. 557. Aristoph. Ran. 1265. Thesm. 58.

-ησα, -ηκα are regular formations; but the custom generally observed in compounds with ἀμφί caused quite early a false separation in the word, whence ἀμφεσβήτουν, and with double augment ἡμφεσβήτουν. Whether ἀμφεσβήτουν actually occurs I know not, but ἡμφεσβήτουν has been uniformly restored to the text of Plato by Bekker from the best manuscripts, and in the Etym. Mag. p. 94, 37. it is quoted from Plato, though altered by Sylburg without authority. And further, in the passage quoted there from Andocides de Myster. p. 4, 38. ἡμφεσβήτουν is the undoubted reading; for the whole context shows that it was so in both passages, as also Fischer ad Well. ii. p. 296. has observed, only that he, taking the words of the Grammarians still more literally, reads ἀμφεσβήτουν.

Ἀναίνομαι, *I refuse*: [imperf. ἡναινόμην, Poet. ἀναινόμην, and in later authors like Agathias frequently ἀννηνόμην.—Passow.] aor. ἡννήνάμην, ἀνήνασθαι, conjunct. ἀννήνεται.

This is a verb in αἰνώ formed from the negation ἄν (see Buttm. Lexil. p. 118.); its aorist is therefore quite regular, like ἐλυμνήνάμην. The other tenses are not in use; for in Il. ι, 510. Theocr. 25, 6., where ἀννήνεται is quoted as a perfect, it is the aor. conjunct.

Ἀναλίσκω, *I employ, expend, consume*: imperf. ἀνήλiskon. The older form ἀνᾶλόω is found in Thucyd. and the dramatic poets: imperf. without augm. ἀνάλουν, Thucyd. 8, 45. The other tenses are formed entirely according to the old form; as fut. ἀναλώσω, while the aor. and perf. have sometimes the augment, sometimes not; thus the Att. aor. is ἀνάλωσα, without augm. (Herm. Soph. Aj. 1028.), in the non-Attic writers sometimes ἀνήλωσα, sometimes ἡνάλωσα; in the same way the Att. perf. is ἀνάλωκα, the non-Att. ἀνήλωκα and ἡνάλωκα, Valck. ad Phœn. 591*. Perf. pass. ἀνάλωμαι, aor. pass. ἀναλώθην and ἀνηλώθην. The pres. ἀναλώω is rare.

This verb is distinguished from ἀλίσκομαι by the second α being invariably long†. And thence arises also the uncertainty of the augment, as the long α was sometimes read without any (see Ἀδῆσαι). Which of

* In Æschin. c. Timarch. p. 8. 9. ἀνάλωσε, ἀνηλωκώς, have a various reading, but one of no great authority.

† Notwithstanding this distinction, the similarity of meaning in ἀλίσκεσθαι *sumi* and ἀναλίσκειν *consumere*, and the relation of the aorists prove the actual iden-

tity of the root. The active form of ἀλῶναι, ἐαλωκέναι, shows for instance that the passive sense gave a neuter idea, as in the similar case of *vapulare*; and so the relation which the aor. 1. in ἀναλῶσαι bears to the above is causative, according to the leading analogy which I have drawn

the two forms was pure old Attic has been always a disputed point among the Atticists themselves, and one not easily to be decided: although among modern critics *ἀναλ-* was long the favourite. See Thom. Mag. with Hemsterh. note; Moeris. p. 25. Valck. ad Phæn. 591. Fischer ad Well. iii. p. 33 sqq. On the other side see Elmsl. and Herm. ad Soph. Aj. 1049. (1028.). In Isocrates Coray uniformly wrote, contrary to the preponderating authority of the manuscripts, *ἀναλ-*; and Bekker, following the Codex on which he places most reliance, has uniformly restored *ἀνηλ-*. For *ἡνάλωσα* in this semi-compound form there appears to be no authority whatever; but *κατηνάλωσεν* in Isocr. Euag. 22. (Bekker, 73), and *κατηναλωμένα*, Nicocl. 9. (Bekker, 37.), are established firmly by the same manuscript.

'*Ἀνδάνω*, I please: imperf. *ἐάνδανον*, Herodot. 9, 5., *ἐήνδανον* and *ἦνδανον* in Homer; aor. *ἔαδον*, Herodot. 1, 151. 4, 145. 153.*, *εὔαδον*, Hom. and *ἄδον*, Poet.; infin. *ἀδεῖν*, &c., all with *a* short; fut. *ἀδήσω*, Herodot. 5, 39.; perf. *ἔαδα†*. A passive voice does not occur; but in the Doric dialect is found a synonymous middle *ἀδέσθαι* in Fragm. Pythagor. p. 749. Gale. [We find also *ἀνδάνεται*, Archias Epig. 16.—This verb is mostly Ion. and Poet.—Passow.]

The Homeric aor. *εὔαδον* is to be explained by the digamma E-**FA**ΔON *ἔ-ἄδον ἔαδον*. But **F** might be doubled on account of the metre, **EFFA**ΔON, and, as it could not therefore entirely disappear from the verse, it passed over into the cognate *υ*, *εὔαδον*, as in *κανάξαις* under *Ἄγνυμι†*.

The double augment *ἐήνδανον* follows the analogy of *ἐώρων* and *ἐάλων*, and therefore undoubtedly there were grounds for it in the old language, though hardly in the Homeric, in which the aor. was **EFA**ΔON, **EAD**ON, **AD**ON. This was caused by the uncertainty of tradition in the old times of those dialectic forms; and from the same cause arose the confusion of *ἐάνδανε* and *ἦνδανε* in Herodotus. The pure Homeric forms, as soon as the digamma disappeared, were without doubt *ἐάνδανεν*, and, where *ἦνδανε* now stands, *ἄνδανε*; while that of Herodotus was *ἦνδανον*, according to the analogy of *ώρων*.

We have merely to add that this verb, which is used only in the dialects and poets, is properly the same as *ἦδω* (compare *λανθάνω*, *λήθω*),

out in my Grammar, that is to say, to the analogy of *δύω*, *ἔδυσσα*, *δύσω*,—*ἔδυν*, *δέδυνκα*, *δύσομαι*, belongs, **ἌΛΟΩ** (I take), *ἀναλόω*, *ἀνάλωσα*, *ἀναλώσω*—*ἔάλων*, *ἔάλωκα*, *ἄλώσομαι*.

* In these three passages incorrectly quoted as a perfect by Fischer, 3. p. 21.

† On *ἔαδε*, Theocr. 27, 22. suspected as

to tense, quantity, and accent, I can come to no decision.

‡ The idea of this form signifying *well-pleased*, is not to be entertained for a moment, as the above analogy proves. Had this been the case, we must have met with such expressions as *ἄδεν εὔ*, *εὔ γάρ ἀδεν*.

and distinguished from it by nothing more than a slight deviation of meaning and a difference of construction.

Ἀρέσει [3. sing. fut. of ἀρίημι, Od. σ, 265.; ἄρεσαν, 3. plur. aor. 2., Il. φ, 537; ἀρέσαιμι, opt. aor. 1. act., Il. ξ, 209.—Passow.]. These Epic forms compounded with ἀνά, and which, if we judge by their meaning, can be joined only with ἀρίημι, have this peculiarity, that they take ε instead of η in the future, with which they unite the regular formation of the aor. 1. in σα instead of κα. This form however appears to be used only where the preposition has the meaning of *again, back*, as *to bring back, send back*; while at Il. β, 276. ξ, 362. ἀνήσει, ἀνήκεν have merely the sense of *to excite*. [Ἀρέσαντες, Il. ν, 657. is called by the best of the old Grammarians the part. aor. 1. act. of ἀνέζω, although both in form and meaning it belongs to the above.—Passow.]

Ἀνήνοθα, *I press forward*: a perfect with the sense of a present, the third person of which was also used as an aorist*. For its theme we must take ΑΝΘΩ or ΑΝΕΘΩ, a detailed account of which see in Buttm. Lexil. pp. 110. 133. &c.

Ἀνιάω, *I grieve or vex any one*: fut. ἀνιάσω, Ion. -ήσω. Passive with fut. midd. *I grieve or vex (myself)*. [Ἀνιώατο, 3. plur. opt. pres. pass. in Herodot. 4, 130. This form is more frequent in prose than ἀνιάζω. In Homer the ι is always long, in later writers short also. The α of the penult. in pres. is always short, in fut. &c. always long; whence by the Ionic writers it was changed to η.—Passow.]

Ἀνοίγω. See Οἶγω.

Ἀντάω, *I meet*. In prose its compounds only are used, particularly ἀπαντάω, ἀπαντήσομαι (Xen. Hell. 1, 6, 3.), ἀπήντησα, &c.

For the Homeric ἦντεον we must not suppose any form in έω†: like μενοίνεον, ὀμόκλεον, it is Ionic for ἦνταον.—Of the barytone form in ω we find only the passive ἄντομαι, ἦντετο, with the same meaning as ἀντάω, but with no other tenses.

* Thus γέγωνα, *I call*, 3. pers. γέγωνε(ν), *he calls*, Od. ζ, 294., whence a new form in ον gives a 3. pers. ἐγέγωνε(ν), which, by dropping the augment, becomes again γέγωνε(ν); see Il. ξ, 469. ω, 703. Herein it is very conceivable that the meaning of this form fluctuates between the imperf. and aorist. Of this kind we have in Homer the following:

δείδω pres. Od. π, 306.—imperf. Il. σ, 34. ἄνωγε pres. Il. ω, 90.—aor. Od. ε, 276. ἀνήνοθε pres. Od. ρ, 270.—imperf. Il. λ, 266.

ἐνήνοθε pres. Od. θ, 365.—imperf. Il. β, 209.

† [Passow however has ἀντέω, Ion. for ἀντάω.]

Ἀνύω, Att. ἀνύτω*, *I complete*: fut. ἀνύσω, &c. The pass. takes σ.—MIDD.—[The α and υ are always short.—Passow.]

A more restricted Atticism was ἀνύω with the aspirate, καθανύω. See Piers. ad Moer. v. ἡνυσα. Lex. Seguer. p. 14. Hesych. v. καθα-
ρύσας.

Theocritus, 7, 10. has a syncopated form (or, which comes to the same, one formed from ἀννυμι,) ἀνῦμες, imperf. act., and at 2, 92. ἀνῦτο, imperf. pass. or midd. To the same formation belongs also the opt. pass. ἀνῦτο, on which see the following.

Ἄνω, an older form of ἀνύω: used only in pres. and imperf. ἀνειν, Plat. Cratyl. p. 415. a. ἦνον, Od. γ, 496. ἀνοντος, Aristoph. Vesp. 369. ἀνομαι, *I draw to a close*, Il. κ, 251. Æschyl. Choeph. 788. (795.) Valck. Herodot. 7, 20. ἦνετο, Herodot. 8, 71.

This verb, with regard to quantity, is a solitary exception to the general rule, having its α uniformly long. Hence ἔργον ἀνοίτο, Od. σ, 473. must be left as an instance of Epic uncertainty: compare ἀμάω. But the opinion of Barnes is more probable, that the various reading ἀνῦτο is the true reading, as optat. of ἀννυμαι (see the preceding), like δαίνῦτο, Il. ω, 665. from δαίνυμαι: compare Od. π, 373. ἀνύσσεσθαι τάδε ἔργα.

Ἄνωγα, *I command*; an old perfect, but which never has the augment of the perfect. Of the sing. are found only the 2. and 3. pers.; of the plur. only the 1. pers. with syncope, ἀνωγμεν, Hymn. Apoll. 528.—Pluperf. with the force of an imperf. (ἠνώγειν) ἠνώγεα, 3. pers. ἠνώγει.—To the perf. belong, according to the general analogy of perfects, other moods, as ἀνώγη, ἀνώγοις; infin. ἀνωγέμεν for ἀνωγέναι, and the imperat. ἀνωγε, Eurip. Or. 119. Callim. Fr. 440. But the more common imperat. is ἀνωχθι, formed from ἀνωγμεν as κέκραχθι from ἐκέκραγμεν; and again, by a similar formation, from ἀνώγετε (Od. ψ, 132.) and ἀνωγέτω (Od. β, 195.) came, by imitating the passive termination, ἀνωχθε (Hom.) and Eurip. and ἀνώχθω (Hom.)†.

The sense of the present introduced also the inflexion of a present; thus Homer and Herodotus (7, 104.) have 3. sing. pres. ἀνώγει, and Homer (Il. δ, 287.) has ἀνώγετον as indicative. Again ἠνωγον (Il. ι, 578.) or ἀνωγον (Il. ε, 805. Od. ι, 331.) is imperf. or rather aor., of which

* Ἀνύτω (like ἀρύω, ἀρύτω,) is the common form in the older Attics, so that for this dialect we may form ἀνύτω, ἀνύσω. But as ἀνύω, ἀνύσω, was the usual formation in the oldest Epic, as well as afterwards in the common language of the day, we had better take this as the leading form, and the other as a sister-

form used only in pres. and imperf., just as γλύφω and γλύπτω. On these verbs, as well as on the false way of writing them in -ύπτω, see Koen. et Schæf. ad Greg. Cor. in Att. 26., Hemst. ad Plut. 607., and the notes to Thom. Mag.

† See ἐγρήγορθε and note under Ἐγείρω.

the 3. pers. ἦρωγε stands full and complete in Hymn. Cer. 298. and Hes. ε, 68.: elsewhere it is always without an augment, consequently like the present (or perfect) ἄνωγεν or ἄνωγε, Herodot. 3, 81. To these were added a fut. ἀνώξω and aor. ἦνωξα, Od. π, 404. κ, 531. Hes. α, 479.

It were unnecessary to suppose a theme ἀνωγέω, from which to form the 3. sing. imperf. ἦνώγει; for this belongs to ἦνώγεα: but at Il. η, 394. we read also the 3. pl. ἦνώγεον. This form however certainly crept into the text after the digamma, which followed in εἰπεῖν, had ceased to be perceived; whence Bentley proposed the simple alteration to ἦνωγον*.

A striking want of symmetry, and at the same time an uncertainty, but probably not attributable to the old poet, arises from the usage of the *third person* as it now exists in his writings. For we find not only as a pres. sometimes ἄνωγε(ν) from ἄνωγα, sometimes ἀνώγει (Il. ζ, 439. η, 74.) from a theme in ω, but also as a preterit either ἄνωγε(ν) from ἦνωγον, or ἀνώγει (Il. β, 280. δ, 301.) for ἦνώγει from ἦνώγεα. To reduce all this to uniformity and rule would be perhaps now impossible without some very arbitrary proceeding. At the same time there are strong grounds for suspecting ἀνώγει as a pres. to be not Homeric, as it stands (without any reason for it) in the same expression and the same part of the metre as ἄνωγεν, e. g. θυμὸς ἄνωγεν, Il. ξ, 195. θυμὸς ἀνώγει, χ, 142., and in every instance it can be changed for ἄνωγεν, which has the oldest and surest analogy in its favour, and which in many cases is the reading of the manuscripts instead of the other, for instance in Il. ο, 180. σ, 176.†

Among the singularities of this verb we would call attention to its striking analogy with οἶδα. Both unite the sense of the present with the form of the perfect; neither of them has the augment, ἄνωγα, -as, -ε, like οἶδα, -as, -ε; the 1. plur. ἄνωγμεν answers to ἴδμεν, and in the imperat. ἄνωχθι, -θε, -θω answer to ἴσθι, ἴσσε, ἴσσω, only changing the *τ* into *θ* in the latter. The pluperf. with the force of an imperf. is (ἦνώγειν) ἦνώγεα, 3. sing. ἦνώγει, ἀνώγει, answering to ᾔδειν, ᾔδεα, ᾔδει. All these are original forms; the transitions to the pres. and imperf. (ἀνώγει; imperf. ἦνωγον, ἄνωγον; ἦνωγεν, ἄνωγεν, &c.) are of later usage. "Ἄνωγα is therefore without doubt in sense as well as form an

* But whoever examines the whole context of that passage will perhaps agree with me in thinking it still more probable that ἦνώγει, supported by the same digamma, was copied from v. 386. and used again here (v. 394.) where Priam's words are repeated from v. 375.

† There would then remain of the pres. in ω nothing in Homer but the above-mentioned ἀνώγετον, which again is very suspicious, as it is scarcely to be supposed that a writer who did not make use of ἄνωγας should have used ἀνώγατον.

old perfect like οἶδα, although it may be impossible to disentangle it etymologically from the present, and discover from which sense of the present it comes. See Buttm. Lexil. p. 135.

Ἀπαντάω. See Ἀντάω.

Ἀπανράω. See ΑΥΡ-.

Ἀπαφίσκω, *I deceive*: fut. ἀπαφήσω; aor. ἤπαφον, ἀπαφεῖν*; conj. ἀπάφω, &c.: the middle has the active sense, as in the opt. aor. ἀπάφοιτο, Od. ψ, 216. These aorists are reduplications from ἈΦΩ, whence ἀφή and ἄπτομαι, properly *to handle, stroke down, caress, palpo*. From these aorists was formed the present ἀπαφίσκω (Od. λ, 217. Hes. θ, 536.), as εὐρίσκω from εὔρον, εὔρεῖν; see note on Ἀμπλακίσκω: but of a new formation arising out of the same aorist (according to the rule laid down in a note on Ἀκαχίζω) nothing has been preserved except the aor. 1. ἐξάπαφησεν, Hymn. Apoll. 376. All the rest disappeared before the new verb ἀπατάω, ἀπατήσω, ἡπάτησα, which are now the only forms in Homer†.

Ἀπολαύω, *I enjoy*: [fut. ἀπολαύσω in Dion. Hal. and Lucian, but more generally] ἀπολαύσομαι, Xen.; aor. 1. ἀπέλαυσα, and aor. 2. ἀπέλαυον, Thucyd. and Xen.: but in later writers these aor. took, in addition to the syllabic, the temporal augment, thus ἀπήλαυον, ἀπήλαυσα‡, Isocr. ad Demon. c. 3. Ælian. V. H. 12, 25. Alciph. 3, 53. It is true that Herodian in Hermann, p. 315., disapproves of these latter aorists; but when we see the other forms which that writer objects to, it only shows that these were very old and in common use. [An aor. midd. ἀπελαυσάμην nowhere occurs. The perfects are formed regularly, and are in Attic usage. A simple λαύω is not found; and probably ἀπολαύω comes from the same root as λαμβάνω, λαβεῖν.—Passow.]

Ἀπούρας. See ΑΥΡ-.

* As these are aor., not imperf., the correct accentuation of the part. is ἀπαφών (not ἀπάφων) as we find it in Hymn. Ven. 38. Eurip. Ion. 705.: and other passages ought to be corrected according to these. As to the reduplication see note on ἀγαγεῖν under ἄγω.

† Nothing however is more probable

than that these forms expelled at some later æra the old and genuine ἀπαφήσω, ἀπάφησεν. Homer certainly had only the subst. ἀπάτη, which was formed by itself from ἈΦΩ, ἀφάω (see Buttm. Lexil. p. 117.), and from which again came the new verb ἀπατᾶν used in prose.

‡ See note under Βοόλομαι.

Ἄπτω*, in both its senses, *I set fire to* and *I fasten*, is regular. From ἀφή we see that its characteristic letter is φ. Its second meaning is the causative one of *to hold firm*, which is the proper sense of the middle ἄπτομαι (Il. θ, 67.), and from which came the common meaning, *to touch*.

Ἐάφθῃ, or ἐάφθῃ (for the aspirate is doubtful), which occurs twice in Homer, viz. Il. ν, 543. ξ, 419., appears to belong to this verb; for if we compare at Il. β, 15. η, 402. φ, 513. the perf. ἐφῆπται (necessity, evil, death) *is fixed upon*, we must then take for ἐπὶ—ἐάφθῃ in both passages the physical meaning of *inflicta est, was struck upon*. But there are objections to this sense; and a very strong one as regards the form is this, that the separate augment εα is found in those verbs only which had the digamma, of which there is nowhere any trace in ἄπτω, ἄπτομαι. This form requires therefore a further examination. [It is fully examined in Buttm. Lexil. p. 242—246.]

Ἀράομαι, *I pray, curse*. The first α in the Epics is long, in the Attics short †.—Depon. midd.

There is one instance, Od. χ, 322., of an act. infin. ἀρήμεναι, which, as the context requires a past tense, like Od. δ, 378. and ξ, 134., must be an aorist. And the only way in which I can arrive at such a one is by supposing an old depon. pass. from the simple root (ἄρομαι), of which there remains nothing but this solitary instance of the aor. 2. pass. ἀρήναι (with long vowel like ἐάγην) for ἀρήσασθαι; just as Homer uses elsewhere both the aor. pass. and aor. midd. of other deponents, of αἰδέομαι for instance.—Ἀρημένος is a very different word: see it in its alphabetical place.

Ἀραρίσκω, *I fit*. The simple theme ΑΡΩ is one of the most fruitful of the Greek radical verbs: from it are derived immediately the following, —ἀρέσκω, ἀράω, ἀρύω, ἀρύω, αἶρω, ἀρμόζω, ἄρνυμαι. The pres. ἄρω never occurs. Its meaning is both transit. and intransit. according to which the tenses may be thus divided:

* [From an obsolete root ἄπω, answering to the old Latin *apo*, whence *apiscor, capio, capto*, and *apto*. Some (but without any grounds) consider ἄπτω, *I set fire to*, a different word from ἄπτο *I fasten*, deriving it from αὔω.—Passow.]

† The same holds good of the subst. ἀρά. But in Homer a regular distinction is observed between ἀρή with α long,

meaning *a prayer or curse* (as at Il. ο, 598. Od. ρ, 496.), and ἀρή with α short, in the sense of *evil, destruction* (as at Il. μ, 334.) We must however remark that a third Homeric form ἀρείη, *harsh words, threatening* (Il. ρ, 431.) has α short. [Passow makes the above difference depend not on the meaning but on the position of the word in the verse; viz. in the *arsis* long, in the *thesis* short.]

1. *Transit.*—Act. fut. ἀρῶ, Ion. ἄρσω; aor. 1. ἄρσα, Ion. ἄρσα, infin. ἄρσαι, part. ἄρσας, Hom. More used than the aor. 1. is the aor. 2. ἤρᾱπον*, Ion. ἄραρον (~~), infin. ἀραρεῖν, part. ἀραρών, Hom. passim; and from this aor. 2., which in Hom. is twice intransit. also, comes the transit. pres. ἀραρίσκω (see note on ἀμπλακίσκω), which we see in the imperf. ἀράρισκεν, Od. ξ, 23.—Pass. perf. ἀρήρεμαι, to which may be joined both in formation and sense the new pres. ἀρέσκω; aor. 1. ἤρθην, of which Homer has only 3. plur. ἄρθεν for ἤρθησαν, Il. π, 211. Of the midd. we find the aor. 1. part. ἀρσάμενος, Hes. α, 320.

2. *Intransit.*—This sense, as arising from the continuity of action represented by the perfect, belongs to that tense almost exclusively; ἄρᾱρα†, (~~), Ion. and Ep. ἄρρα‡, part. ἀρᾱρώς, Ion. and Ep. ἀρηρώς, fem. ἀρᾱνῖα, but in the Epics ἀρᾱνῖαξ, with the second syllable short; pluperf. ἤράρειν (ā), Ion. and Ep. ἀρήρειν or ἤρήρειν. The perf. has generally the sense of a present, the pluperf. that of an imperfect. But beside the perfect we have also two instances of the aor. 2 with an intransit. meaning, viz. Od. δ, 777. ἤραρεν ἡμῖν, *was pleasing to us*; and Il. π, 214., where we find both the meanings of this form within a line of each other, Ὡς ὅτε τοῖχον ἀνὴρ ἀράρη—Ὡς ἄραρον κόρυθες. In both passages we must not overlook the *momentary* sense of the aorist; in the former passage, “the proposal which was pleasing to us all,” that is to say, *recommended itself* at the time of consultation: and in the latter it is a mere repetition of ἄρθεν which is in the preceding line, and which would have been literally repeated but for the intentional repetition of ὥς ἀράρη—ὥς ἄραρον; consequently the sense is, “so the helmets *fitted themselves* to each other” (compare Il. μ, 105. οἱ δ' ἐπεὶ ἀλλήλους ἄραρον); and the description then follows correctly in the imperf. ἀσπὶς ἄρ' ἀσπίδ' ἔριιδεν, &c.

Ἄρμερος, *fitting, suited*, is a syncopated aor. 2. midd., used as an adjective, exactly like the part. ἀρηρώς, Hom.—And in the same way as ἄρμερος and ἄρθεν with a passive formation had an intransitive or reflective meaning, there was also a perfect ἀρήρεμαι, (like ἀκήχεμαι and ὀρώρεμαι,)

* Formed with the reduplication; see note on ἀγαγεῖν under Ἄγω.

† The temporal augm. of the second syllable is sometimes omitted. In the poetical verb ἄρᾱρα however, which, from the mere formation of the perf. 2. and without any regard to the augment, ought to have the η in its middle syllable, and is therefore written in Ionic poetry ἄρρα, the α in the Attic form is only a consequence of the ρ preceding (compare the termination ρα of the 1. declension, the contractions like ἀργυρᾱ, the fut. in

-ράσω), and the augment is therefore not so much omitted as invisible.

‡ At Od. ε, 248. we find ἄρηνεν transitive, but from the Scholia it is evidently a false reading for ἄρασεν.

§ The lengthened vowel of the perf. 2. may be shortened again, of which we have examples in the Epic participles σεσαρνῖα, μεμακνῖα, τεθαλνῖα, etc., where the ᾱ is restored in place of the η. In Hes. θ, 607. ἀρᾱρνῖαν is undoubtedly false for ἀρηρνῖαν.

of which we find the part. ἀρηρέμενος* with the accent thrown back on the antepenult. according to the note on ἀκήχεμαι under Ἀκαχίζω. The same perf. as a midd. with transit. meaning occurs in Hes. ε, 429. προσ-αρήρεται.†

For the aor. part. ἀρηράμενος see the last note.

The Greek verb, like the German *fügen* [*to fit*, and not unlike the English *to fit* and *to be fitting*], makes a metaphorical transition to the mind, with the meaning of *to be pleasing*. Thus Od. δ, 777. ὃ δὴ καὶ πᾶσιν ἐνὶ φρεσὶν ἦραρεν ἡμῖν. Soph. El. 147. ἐμὲ...ἤραρε φρένας. Il. α, 136. ἄρσαρτες κατὰ θυμὸν, where we must understand ἐμὲ τῷ γέργα, and compare it with πώμασιν ἄρσον ἅπαντας (τοὺς ἀμφορέας) Od. β, 353. and ἦραρε θυμὸν ἔδωδῃ, ε, 95. It is clear therefore that ἀρέσκω, ἀρέσω, which is used in the same sense, comes from this APΩ with the inflexion -έσω.

Ἄρδω, *I water*: fut. ἄρσω, &c. It has no perf., and in the passive neither perf. nor aor. For its meaning see Buttm. Lexil. p. 157.

Ἀρέσκω, *I please* (compare Ἀραρίσκω): fut. ἀρέσω [midd. ἀρέσομαι, Poet. ἀρέσσομαι; aor. 1. ἤρεσα, midd. ἡρεσάμην, Poet. ἄρεσσα, ἀρεσσάμην; aor. pass. ἡρέσθην]; perf. ἤρεσμαι. —MIDD.

Sextus (adv. Gr. 10, 266.) quotes the perf. act. ἀρήρεκα as in common use.

Ἀρημένος, *hurt, injured*: a solitary part. perf. with α long, Od. ι, 403. σ, 53, &c. [The ancients explained it by βεβλαμμένος. It is of

* This participle occurs three times in Apollon. Rh. 1, 787. 3, 833. 4, 677. where Brunck changed it into an aor. ἀρηράμενος, which was a reading of the first passage in some manuscripts. Now from ἄρηρα it may be allowable to derive a pres. ἀρήρομαι; but for an aor. 1. formed again from this prez. or immediately from the perf. I know neither proof nor authority: for I do not reckon as such Quintus Sm., who has this ἀρηράμενος frequently, and read it so in Apollonius. In the first of the three passages quoted above the aor. 1. would be unnatural.

† The word however is suspicious in this passage. That is to say, its construction there depends on εὐτ' ἄν, and it is therefore conjunct. for προσαρήρεται.

But in such a context as "after he...has fitted together," the perf. of the conjunct. is in Greek contrary to all analogy, and only the conjunct. aor. (εὐτ' ἄν...ἀράργη) is admissible. In this case ἀρήρεται must therefore be the conjunct. of ἀρηράμην; which Brunck indeed thought he had found in Apollonius, though he had not only no grounds for it, but the sense was intransitive. If we look for an aor. which might supply the place of ἀράργη in the metre, a comparison of ἀρσάμενος in Hes. Scut. 320. used likewise of fitting a piece of workmanship, will furnish us with ἄρσηται, ἄρσεται. Perhaps therefore the old reading was πρὸς ἄρ' ἄρσεται ἱστοβοῆ. Some Codd. of Lanzi have προσ-αρήρεται.

doubtful origin: the derivation from ἀράω, ἀράομαι is very uncertain, but its connection with ἀραιός undoubted.—Passow.]

Ἀριστάω, -ήσω, &c. Of this verb we find two remarkable forms used in familiar Attic quoted from some lost comedies by Athenæus (10. p. 423.), ἡρίσταμεν, ἡριστάναι, and from δειπνεῖν two, δεδείπναμεν, δεδείπνάναι, which appear to have been formed similarly because they were words of similar meaning; for the α in δεδείπνάναι cannot be regularly derived from δειπνέω, δεδειπνηκέναι. See Mus. Antiq. Stud. I. p. 249.

Ἀρκέω, *I suffice*: fut. ἀρκέσω, &c. The passive, which has the same meaning as the active, takes σ.

Ἀρμόττω, and ἀρμόζω, *to fit*: fut. ἀρμόσω, &c.—MIDD.

Many verbs with σσ or ττ have for their characteristic letter a labial instead of a palatic, which in most of them can only be known by their taking in the inflexion a single σ instead of the ξ, γ, κ, χ of the other verbs in σσω. The principal verbs of this kind in prose are πλάσσω, πάσσω, πίσσω, ἐρέσσω, βράσσω, βλίττω, and ἀρμόττω, for which last ἀρμόζω is also used. In poetry κορύσσω ἰμάσσω and λίσσομαι. To these we may add two which partake of both characteristics, viz. ῥάσσω, fut. ῥάξω, &c.; but perf. pass. ῥένασμαι; verbal adj. ῥαστός,—and ἀφύσσω, an Epic word of which Homer has the fut. ἀφύξειν, but in the aor. ἤφυσσα, &c.

Ἀρνέομαι, *I deny*: depon. pass. with fut. midd. ἀρνήσομαι (Eurip. Ion. 1026.), and aor. pass. ἀρνηθῆναι; the aor. midd. ἀρνήσασθαι is generally Poet. but occurs also in Herodot. 3, 1. Æschin. Ctesiph. 81.

Ἀρννμαι, *I acquire, gain by my exertions*, a lengthened form of αἶρω, as πτάρννμαι is of πταίρω: it is a defective deponent, used only in the pres. and imperf., and takes its other tenses from αἶρομαι, fut. ἀρουῖμαι: compare Il. ζ, 446. with σ, 121., and χ, 160. with ι, 124.

Ἀρώ, *I plow*: fut. ἀρόσω, &c.; but, contrary to analogy*, it takes no σ in the passive. It has the Att. reduplication. The Ionic perf. pass. is ἀρήρομαι, part. ἀρηρομένος, Hom. and Herodot. The Ionic inf. pres. is ἀρώμεναι, ἀρόμεναι, or ἀρόμμεναι, Hes. ε, 22.†

* Verbs which do not lengthen their vowel in the future take a σ in their perf. passive; as τελέω, έσω—τετέλεσμαι;

ἀνύω, -ύσω—ἡνυσμαι; -σπάω, -ᾶσω—ἔσπασμαι.

† The text and many MSS. have ἀρόμ-

ἄρπάζω, *I carry off by violence*: fut. Att. ἄρπάσω, Xen. Mag. Eq. 4, 17., also fut. midd. ἄρπάσομαι, Xen. Cyr. 7, 2, 5. Aristoph. Pac. 1120.; aor. 1. act. ἤρπασα, aor. 1. pass. ἤρπασθην. Also in common use, but later than the former, a fut. ἄρπάξω, aor. 1. act. ἤρπαξα, aor. 2. pass. ἤρπάγην. Homer has both formations.

A form ἀρπάμενος (according to the analogy of οὐτάμενος, κτίμενος, &c.) is found in the later poets, as in Nonnus and the Anthologia (Cod. Vat. pp. 462. 516.).

ἄρτᾶω, *I hang, fasten on*: fut. ἀρτήσω, &c.—MIDD.

ἄρύω, Att. ἀρύτω, *I draw or dip up*: fut. ἀρύσω, &c. See note under ἄνύω. The pass. takes σ.—MIDD. The υ is always short.

ἄρχω, *I am the first, take the lead, command*. The midd. has the same meaning; but in the Attics (with the exception of Soph. El. 522.) that voice alone has the sense of *to begin*. The act. is common in Homer, Hesiod, Herodotus and Pindar.

ΑΡΩ. See Ἀραρίσκω.

ἄσάομαι, *I feel disgust or dislike*: generally a depon. pass. [The aor. 1. pass. ἀσηθῆναι occurs in Herodot. 3, 41., the aor. 1. midd. ἄσασθαι φρένα in Theogn. 567.] The act. ἀσάω is more rare, Theogn. 593, Bekker. Galen. ap. Foes. in voc. Ἀσάομαι, Hippocr.

ἄσπάζομαι, *I greet*: fut. ἀσπάσομαι, &c.—Depon. midd.

ἀνδᾶω, *I speak*: fut. -ήσω, Att. -άσω. The tenses principally in use are the imperf. 3 pers. ηὔδα as aorist, and the aor. 1. αὐδῆσαι. Pindar (Ol. 2, 166.) uses ἀνδάομαι as a depon. midd., as does Soph. Aj. 772. Phil. 130. 852.

μεναι, many have also ἀρόμεναι, which was the only reading of the Scholiasts, who merely recommend its being read and written in the former way. This ἀρόμεναι is by syncope for ἀροόμεναι, and may be therefore classed with ἔδμεναι and εἰρύμεναι. But a great number of the MSS. have according to Lanzi ἀρώμεναι, and it was and still is a question for the critic in what way the oldest wri-

ting APOMENAI is to be read. Now surely the same criticism, which in Homer from καλέω, καλέσω wrote κάλήμεναι, could not in Hesiod from ἀρώ, ἀρόσω write ἀρόμεναι or ἀρόμμεναι. The reading ἀρώμεναι, which undoubtedly came from some old critic, deserves therefore, on account of its analogy with those Homeric forms, our maturest consideration.

As the Doric dialect is not used by Herodotus, ἀνδάσθαι, ἠνδάξατο in Ionic prose must be formed from a pres. ἀνδάζομαι. The act. ἀνδάζω, -άξω, occurs in Lycophr. 892.

Αὕξω, and αὕξάνω, *I increase, add to*: fut. αὕξήσω, &c.: see note under Αἰσθάνομαι. Pass. with fut. midd. *I increase, grow*. [Passow says the act. has a transit. sense, but in the Poets frequently intransit. Musgr. Soph. Œd. T. 1085. Erf. and in N. T. e. g. Luc. i. 80. The fut. midd. has a pass. meaning. The regular fut. act. αὕξανω is found only in the LXX.]

In the Epic language the sound of this αὕξω is ἄέξω; but it occurs only in the pres. and imperf. See Ἀλέξω, toward the end.

ΑΥΡ-. To this root, with the original idea of *to take*, belong two compounds*:

1. ἀπ᾽αυράω, *I take away*. Of this verb we find only the imperf. (with the meaning of an aorist) ἀπηύρων, ἀπηύρας, ἀπηύρα, all three in Homer; and (from a theme ΑΥΡΩ) an aor. 1. midd. ἀπηύρατο, Od. δ, 646., but with a various reading ἀπηύρα. Connected by meaning with the above forms are also the participles aor. 1. act. ἀπούρας, and midd. with a passive sense ἀπουράμενος, (Hes. α, 173.) by a change of vowel which never occurs elsewhere†.

2. ἐπαυρίσκομαι, *I reap advantage or disadvantage from, enjoy*; depon. midd.: fut. ἐπαυρήσομαι, Il. ζ, 353.; aor. act. ἐπηύρον, Dor. ἐπαῦρον, Pind. P. 3, 65. [of this aor. Homer has only 3. pers. conjunct. ἐπαύρη, Il. λ, 391. ν, 649. and infin. ἐπαυρεῖν, ἐπαυρέμεν, Il. λ, 573. σ, 302. Od. ρ, 81.]; aor. midd. ἐπηυρόμην, Eurip. Hel. 476. [of this aor. Homer has only the 2. pers. conjunct. ἐπαύρηαι, ἐπαύρη, Il. ο, 17. Od. σ, 107. and 3. plur. ἐπαύρωνται, Il. α, 410.]; infin. ἐπαυρέσθαι, Eurip. Iph. T. 529. and in non-Attic writers ἐπαύρασθαι‡, Hippocr. Jusjur. 3. and elsewhere.

* See both examined more at length in Buttm. Lexil. p. 144. &c.

† If I am right in my conjecture (Lexil. p. 145. &c.) we may add a future also in the various reading ἀπουρήσουσιν (Il. χ, 439. where the common reading is ἀπου-

ρίσουσιν,) from a verb, which does not occur again in Homer, ἀφορίζω; under which some of the Grammarians, contrary to all analogy, place also the acknowledged form ἀπούρας.

‡ See last paragraph under Αἰρέω.

The infin. pres. *ἐπαυρίσκεσθαι* (Il. ν, 733.) occurs frequently in Hippocr. The pres. *ἐπαύρομαι*, which was supposed for some other purpose, (whence the accentuation *ἐπαύρεσθαι*,) does not occur; *ἐπαύρωμαι* is conjunct. aor. The pres. act. *ἐπαυρίσκω* is found only in Theogn. 115.: no pres. *ἐπαύρώ* or *ἐπαύρω* exists. Hesiod, ε, 417. has *ἐπαυρεῖ* from *ἐπαυρέω*. The active forms are found only in the Epic and Lyric poets; the midd. passed over to the usage of the Attics also.

Compare the different tenses of this verb and its meaning with the verb *εὐρίσκω*, which differs from it only in the diphthong, as *εὐχομαι* and *αὐχέω*.

Ἄω, *I call out, sound aloud*. This present occurs only as a dissyllable; but the other tenses (as if formed from *ἄω*) are fut. *ἄύσω*, aor. *ἤυσα*, infin. *ἄύσαι*, with *υ* long. From the subst. *ἄυτή*, *a cry*, comes in the Epic and Tragic poets a new pres. *ἄυτέω*, also with long *υ*.

Αὔω, *I kindle*; Att. *αὔω*; *αὔοι*, Od. ε, 490. *Λύηται*, *takes fire*, Arat. 1035. (Diosc. 333.) Thence in prose

Ἐναύω, *I kindle*. Herodot. 7, 231. Xen. Mem. 2, 2, 22. The pass. probably takes the *σ*, whence *ἐναυσμα*.—MIDD. *Ἐναυσάμενος*, Ælian.

This compound has, I believe, no augment, a point however not proved by the instance from Herodot. 7, 231. *οὔτε οἱ πῦρ οὐδὲις ἔναυε*.

This verb is incorrectly supposed to be the same as *αὔω*, or *αὔω*, *I roast*, but which in the common language was *εὔω*: see this verb. Akin to *αὔω* is *αὔαινω**, *I dry*; and therefore this third *αὔω* must be considered as a separate verb from the two others.

Ἀφάω or *ἀφάω*, *I handle*: *ἀφώνητα*, Il. ζ, 322.; but in the later Ionic writers *ἀφάσσω*, as we find the part. pres. *ἀφάσσουσα*, and the aor. 1. 3. pers. *ἤφασε*, imperat. *ἄφασον*, Herodot. 3, 69. A pres. *ἀφασσάω*, and some other forms which have not yet been examined critically, occur in Foes. CEC. Hippocr. in voc.—Compare *Ἀπαφίσκω*.

Ἀφύσσω, *I draw off liquor, &c.*: fut. *ἀφύξω*; aor. 1. *ἤφῦσα*, Od. ι, 165., poet. also *ἄφυσσα*; aor. midd. *ἤφυσάμην*, Od. η, 286. For the rule of formation see *Ἀρμόττω*.

Ἀχθομαι, *I am loaded*, metaph. *vexed*: pass. without any act. in use; generally with fut. midd. *ἄχθέσομαι*, Aristoph.

* Verbs beginning with *α*, *αν*, *οι*, followed by a vowel, do not take the augment; as *ἄτω*, *ἄημι*, *ἀηδίζομαι*, *αὔαινω*, *οἶώ*, *οἰακίζω*, *οἰωνίζομαι*: but the *α* if

short becomes long, as *ἄϊον*, *αὔαινετο*, *οἰακίζεν*, &c.—By *ἐπαφανάνθη*, (Aristoph. Ran. 1089.), we see that *αὔαινω* in the Attic pronunciation had the aspirate.

Nub. 865. 1432. Av. 84., but sometimes ἀχθήσομαι; aor. 1. ἡχθέσθην (Od. ο, 457.), whence also the pass. fut. ἀχθεσθήσομαι: see Piers. ad Moer. p. 21.

ΑΧΩ, ἀχέω. See Ἀκαχίζω.

Ἄω. This theme appears under four different meanings:—

1. *I blow*. 3. pers. imperf. ἄεν, Apollon. Rh. 1, 605. But the pres. ἄημι is more usual, of which 3. sing. ἄησι, Hes. ε, 514., infin. ἄηναι, ἄήμεναι, part. ἄείς, ἄέντος; imperf. 3. sing. ἄη, Od. μ, 325. but at ε, 478. τ, 440. we find διαέει. Midd. ἄημαι, ἄήμενος; 3. sing. imperf. ἄητον. In the dual pres. ἄητον (Il. ι, 5.) and the infin. pres. we find the η retained, contrary to the analogy of τίθημι. This passive form has the active sense except at Od. ζ, 131. where it means *to be blown through*.

In the Etym. M. is quoted 3. pl. ἄεισι, and the explanation of its being Æolic for ἀεῖσι is proved by reference to Hes. θ, 875. Much the same is said by the Schol. Il. ε, 526., in Heyne vol. 5. p. 712. Ἄλλαι ἄεισι was therefore an old-established reading there (see the various readings), and ἄεισι without doubt a genuine form.

2. *I sleep*: aor. ἄεσα, contr. ᾄσα, Od. τ, 342. π, 367. [This verb is the root of αὔω, ἰαύω, ἄωτέω.—Passow.]

3. *I satiate*. From the pres. come the following infin. act. ᾄμεναι, (Il. φ, 70.) contr. from ἀέμεναι for ἄειν; 3. pres. pass. ᾄται (Heysch.), and by resolution ᾄται, Hes. α. 101., where it stands as a future*. Fut. ᾄσω, aor. ᾄσα, infin. ᾄσαι; with the midd. ᾄσεσθαι, ᾄσασθαι; although the active form also occurs in the intransitive or middle sense, *I am satiated*, like the above-mentioned ἄμεναι and ᾄσαι, Il. ο, 317. ψ, 157, &c. Verbal adj. ἄρός, and with a priv. ἄατος, contr. ᾄτος, *insatiable*. On these forms see Buttm. Lexil. p. 2.

By old grammatical tradition the conjunct. ἐῶμεν or ἔωμεν (Il. τ, 402.) is attached to this verb, consequently it is for ἄωμεν or ᾗμεν: see Etym. M. v. ᾄδην, and Buttm. Lexil. p. 26.

There are no grounds for adopting the radical ΑΔ- as is generally done; on which, and on the relations of this verb to ἀδῆσαι, see Buttm. Lexil. p. 22, &c.

4. *I hurt*; aor. 1. ᾄσα. See Ἀάω.

Ἄωρο. See Αἶρω.

* There are sufficient grounds for this future, but some doubts about the resolution: see Buttm. Lexil. p. 142. where

he has enlarged on the probability of the ᾄται of Hesych. being taken from this passage.

B.

Βάζω, *I speak* : fut. βάξω ; and 3. sing. perf. pass. βέβακται, Od. θ, 408.

Βαίνω, *I go* : fut. βήσομαι, Dor. βᾱσεῦμαι ; perf. βέβηκα (whence the syncopated forms βεβᾶσαι, βεβᾶσι) ; infin. βεβήμεν, part. βεβαῶς, βεβανῖα, contr. βεβῶς, βεβῶσα, βεβῶς, which forms are rare except in the poets : Homer has the Epic βεβᾶσι, part. βεβᾶς, βεβανῖα, infin. βεβήμεν. The aor. 2. ἔβην* is like ἔστην, therefore ἔβημεν, &c., imperat. βῆθι, conjunct. βῶ, optat. βαίην, infin. βῆναι, part. βᾶς, βᾶσα, βάν. [Homer has also βήτην (ᾱ) for ἐβήτην ; and in 3. plur. βάν and ἔβαν for ἔβησαν†. Aor. midd. ἐβήσετο, more rarely ἐβήσατο.] Some compounds have also a passive, e. g. παραβαίνω, παραβέβαιμαι, παρεβάθην. Verbal adj. βατός.

The pluperf. ἐβεβήκειν has in Homer almost always the sense of *went*, for which as imperf. the plainest passages are Il. ζ, 313. 495. 513. π, 751. Od. ρ, 26. ; while at Od. ν, 164. it must be understood as an aorist ; and the only clear instance of its pluperfect sense is in the expression αἰδούσδε βεβήκει, Od. γ, 410. ζ, 11. Compare Heyne ad Il. δ, 492.

In addition to the perf. pass. παραβέβαιμαι we must mention παραβέβασμαι in the spurious oration of Demosth. De Fœd. Alex. p. 214. extr., and in later writers βήσω, ἔβησα, in a causative sense and also in the common language ; e. g. ἐπιβήσειν, Lucian Dial. Mort. 6, 4.

On the unusual particip. pres. of βάω we have only to say, that it occurs in anapæstic verse in Cratinus (προβῶντες), and in a causative sense in the Doric treaty in Thucyd. 5, 77. (ἐκβῶντας).

The 2. pers. imperat. of the aor. 2. was also shortened by the Attics in the compounds (as in ἵστημι, ἀνάστα) κατάβα, Aristoph. Vesp. 979. πρόβα, Acharn. 262.

The Epic forms (βέβᾶα) βεβαῶς, βεβανῖα, and the 3. plur. βεβᾶσαι are formed from the perfect by omitting the κ, as in κεκαφηῶς, τετιηῶς, κεχαρηῶς, βεβαρηῶς, τετληῶς, πεπτηῶς, τετμηῶς, κεκμηῶς : this must therefore have been a rule in the Ionic language, as it is not done on account

* See note under Γιγνώσκω.

† For the short α in βάν and ἔβαν see Διδράσκω toward the end and note.

of the metre: and in the cases of *βέβηκα*, *ἔστηκα*, *πέφυκα*, the vowel is also shortened. These and other abbreviated forms of this verb (*βέβᾶμεν* for *βεβά-αμεν*, infin. *βεβάναι* with *α* short for *βεβα-έναι*, &c.) are seldom found except in the dialects and poets. The conjunct. *βεβῶσι*, part. *βεβῶσα*, occurs in Plat. Phædr. p. 252. (*ἐμβεβῶσι*) 254.; the infin. *συμβεβάναι*, *ἀποβεβάναι*, are found in Herodot. 3, 146. 5, 86.

In the aor. 2. Homer has some forms with *α* instead of *η* short, *βάτην* for *ἐβήτην*, *ὑπέρβασαν* for *ὑπερέβησαν*; with these we may compare many other words in which the Ionians changed the *η* into short *α*, as *πάρη** for *πήρα*, *ἀμφισβᾶτέω*, *ἀμφισβᾶσίη*, for *-ητέω*, *-ησία*, and *μεμᾶκνῖα* from *μέμηκα*. On the other hand *βᾶτε* in Æschyl. Suppl. 206. in the iambics is one of the solitary instances of a Doricism† in the Tragic language. In Theocr. 15, 22. *βῶμες* for *βῶμεν* is an unusual Doricism. The 1. sing. aor. 2. conjunct. *βέω* and *βείω* for *βῶ*, and 3. pers. *βήη* for *βῆη*, &c. are Ionic and Epic resolutions, like *στείω*, *στήης*, *στήητον*, &c., *θείω*, *θείωμεν*, &c., *δαμείω*, &c.

Beside the fut. midd. the Epics have also the aor. midd. in the same sense, but varying in form, *ἐβήσατο* and *ἐβήσετο*‡, imper. *ἐπιβήσεο*. Of these the second would appear to be the only correct form in Homer, according to a note in Buttm. Lexil. p. 226.; the first might have been used in a causative sense for *ἐβησεν*, but for this I find no other authority in Homer than *ἀναβησάμενοι*, Od. ο, 474.

See the form *βέομαι*, *βείομαι*, in its place.

This verb has in the Ionic dialect and the Poets the causative sense also *I cause to go*, i. e. *bring, carry, remove*, a meaning which otherwise belongs to *βιβάζω*. The fut. act. and the aor. 1. are the only tenses which have this meaning; but in the compounds it appears to belong also to the aor. 1. midd., as *νῶ ἀναβησάμενοι*, *taking us into his vessel*, Od. ο, 475. Of other forms I know of only two instances, *ἐπιβήτητον*, Od. ψ, 52., and *καταβαίνει*, Pind. Pyth. 8, 111: for *βαίνω πόδα* and such kind of expressions (see Seidler on Eurip. El. 94.) appear to me only a liberty taken with the syntax, in which the Greek poets occasionally indulged themselves, and no change of meaning in the verb *βαίνω*. The Epic sister-form *βάσχω* has also both senses; *βάσκ' ἔθι, go*; *ἐπιβασκέμεν, to bring into*, Il. β, 234.

The Epic language has also the form *βιβάω*, *βίβημι*, which it uses in the sense of *I stride*, of which however we have only the pres. *βιβᾶ* (Hymn. Merc. 225), and the part. *βιβῶν*, *βιβῶσα*, (Il. γ, 22. Od. λ,

* See Heraclid. ap. Eust. Il. α, 24. p. 22, 14. Od. μ, 89. p. 478, 12. Basil.

† We always find for instance in the

Tragedians *ἄθᾶνα*, *ποδαγός*, *κυναγός*, and sometimes *ναός*, the Doric gen. of *νάς*.

‡ See *ἐδύσετο* toward the end of *Δύω*.

539.) βιβάς (Il. η, 213). [To these Passow adds ἐβίβασκε, Ion. imperf. Hymn. Apoll. 133.] Now if we take this as a present instead of βαίνω, the whole verb corresponds exactly in formation with ἵστημι, and both have the fut. and aor. I. in the causative sense.

Βάλλω, *I throw*: fut. βαλῶ, and sometimes (but not in the early writers) βαλλήσω, Aristoph. Vesp. 222. 1482. with the aor. 1. ἐβάλλησα; the usual aorist is the aor. 2. ἔβαλον, midd. ἐβαλόμην; perf. βέβληκα, perf. pass. βέβλημαι*, Epic βεβόλημαι also; aor. 1. pass. ἐβλήθην.—MIDD.

Βαλλέειν is an Ionic resolution of βάλλειν; thus we find ὑπερβαλλέειν, συμβαλλεόμενος, Herodot.

From a syncopated aor.† ἔβλην come the Epic forms ξυμβλήτην (Od. φ, 15.), ξυμβλήμεναι infin. for -ῆναι, (Il. φ. 578.); pass. ἔβλητο, &c., βλήσθαι, βλήμενος; conjunct. βλήεται for βλήηται, Od. ρ, 472.; optat. βλείμην, βλεῖω‡, &c.; and a future βλήσομαι, Il. ν, 335.

All these forms, beginning with the perfect βέβληκα, arise from the metathesis of ΒΑΛ to ΒΛΑΨ; nor is it any objection to this that the optat. has the diphthong ει, as we see the same change from the vowel of the root α in other cases, for instance in a precisely similar one under πίμπλημι and in χρῆ (χράω). Besides in the verb before us the old original form was ΒΕΛ (by metath. ΒΛΕ), as shown in the derivative βέλος, and more particularly in the verbal adjective βελέτης in ἐκατηβελέτης. Compare τέμνω τάμνω, τρέπω τράπω, and σκέλλω.

From the same old stem or root too, by that change of vowel which is the most usual, come the verbal substantive βόλος, and the common Epic perf. pass. βεβόλημαι.

Βάπτω, *I dip*: fut. βάψω; perf. pass. βέβαμμαι; aor. 2. pass. ἐβάφην. The characteristic letter is φ.

* We know that in general there is no conjunct. or optat. of the perf. pass., partly from the difficulty of forming them, partly from their being seldom wanted, but that they are made up of the participle and a tense of εἶναι. There are cases however where, for the sake of greater expression, of clearness, or of conciseness, such moods are formed. Thus διαβέβλησθε, Andocid. p. 22, 41. ἐκτέμμησθον, Plat. Rep. 7. p. 564. c.

† See note under Γινώσκω.

‡ The various reading βλήω arises from a twofold opinion of the old Grammarians;

ἐβλήμην, optat. βλήμην or βλείμην; but the connection of these passive with the corresponding active aorists, as shown in a note near the end of Γινώσκω, and the prevailing form of the optative σβείην, βαίην, γνοίην, are decisive in favour of βλεῖω. Compare πλείμην under Πίμπλημι.

§ As in θνήσκω, θανοῦμαι, ἔθανον, τέθνηκα (ΘΑΝ, ΘΝΑ): in θρώσκω, θοροῦμαι, ἔθορον (ΘΟΡ, ΘΡΟ): in βλώσκω, μολοῦμαι, ἔμολον, μεμβλωκα (ΜΟΛ, ΜΛΟ).

Βάρυνω, *I load*, takes in the pass. the perf. of the otherwise non-Attic βαρέω, βεβάρημαι, *I am loaded*, Plat. Symp. 203. b., for which Homer uses intransitively the act. βεβαρηότα, βεβαρηότες*: see the article on Βαίνω, paragraph 6.

Βαστάζω, *I bear or carry*: fut. βαστάσω, &c.; but in the pass. it changes its formation, and makes the aor. 1. ἐβαστάχθην. Compare διστάζω, νυστάζω.

ΒΑΩ, βίβημι. See Βαίνω.

Βέομαι, or βείομαι, 2 pers. βέη, an Epic future, *I shall live*, which there are quite as strong grounds for our explaining to be a real but irregular future, (like πίομαι or like κέω, κείω,) as there are for our calling it a conjunctive, for βέωμαι, used like a future. A more important question is, whether it belongs to an old verb ΒΕΙΩ, whence βίος and βιώ; or whether the passive of βαίνω took in more ancient usage the sense of *I walk*, i. e. *live*, in which case βείομαι will correspond with the active βείω for βῶ. This investigation will therefore prevent the necessity of altering, as Wolf has done, the traditionary form βιόμεσθα, (Hymn. Apoll. 528.) to βέομεσθα.

Βιάζομαι, *I force*: depon. midd., from which however is not only formed with a passive meaning the aor. pass. ἐβιάσθην, as in many similar verbs†, but the other tenses (for instance the pres. and imperf. frequently, and the perf. perhaps always,) are used passively.

The active is used sometimes by the poets, as Od. μ, 297. Alcæus ap. Anecd. Bekk. p. 86. For the passive use of βιάζομαι see the passages of Thucyd. in Popp. Prolegg. 1. p. 184. and those of Xenoph. in Sturz. Lexicon. See also Hymn. Cer. 68. Soph. Ant. 66.

The Ionians have the form in -άομαι; e. g. in Herodot. βιᾶσθαι, βιᾶται, βιώμενος; imperat. βιώ; aor. 1. ἐβιήσατο; and also as pass. βιηθείς. Homer has βεβίηκεν actively.

Βιβάω, βίβημι. See Βαίνω.

Βιβρώσκω, *I eat*. From this synonym of the verb ἐσθίω

* See Græv. ad Lucian. Solœc. 7. Tho. M. v. βαρύνειν, where the intrans. βεβάρηκα is given as the genuine Attic form, and the rhetorician Aristides quoted in confirmation of it, but his words appear to be an intentional imitation of Homer. With respect however to the authority quoted above from Plato for βεβάρημαι it

has been observed, and not without reason, that the words in that passage sound very poetical.

† There are many deponents of which the poets use an active form with the same meaning, as βιάζω for βιάζομαι, δωρέω for δωρέομαι, μηχανάω for μηχανάομαι.

was formed in the Attic and common language neither future nor aorist. In the active voice the only tense in use was the perfect, in the passive all the tenses, βέβρωκα, βέβρωμαι, ἐβρώθην*.

The future midd. βρώσομαι was used only by the later writers; see Lobeck. ad Phryn. p. 347. The future pass. βεβρώσομαι occurs in Od. β, 203. The Epic language had also a syncopated aor.† ἐβρων, Hymn. Apoll. 127. From the perf. part. βεβρωκώς was formed by syncope βεβρώς, βεβρωτός‡, Soph. Antig. 1010.

The Homeric form βεβρώθεις, Il. δ, 35. is not a perf. but comes from a poetic pres. βεβρώθω, *I feed upon, devour*, in which the stem or root BPOΩ is formed in -θω, like κνάω κνήθω, ἀλέω ἀλήθω, and the reduplication prefixed to increase the force of the word, as in τετραίνω from τράω, τιπράω and τετρεμαίνω from τρέω.

We find some forms from ἐβρωξα; viz. καταβρώξασαι, Apollon. Rh. 2, 271., καταβρώξειε, Dionys. Perieg. 604. But in these passages the Harpys are described as swallowing a whole meal at once, and the sea-monsters as devouring whole ships with their crews; while all the forms which come from BPOΩ have simply the sense of eating up with mastication, and, where they are used metaphorically, of the consumption or waste of property. Hence Struven's emendation καταβρόξασαι, καταβρόξειε, in the Supplement to Schneider's Lexicon is very probable (see under BPOX-); particularly as Dionysius had undoubtedly in his mind the καταβρόξειεν of Od. δ, 222. For as all the Homeric forms with ο are used to express the swallowing or gulping down of fluids, they were the more calculated for the above sense, as we see from the analogy of καταπιεῖν§.

Βίω, *I live*, is but little used by the Attics in the pres. and imperf.; these they borrow from ζῶ, which again does not often occur in its other tenses. We find then in common use the fut. βιώσομαι; aor. 1. ἐβίωσα rare; aor. 2. ἐβίων||, optat. βιώην (not-οίην), conjunct. βιῶ, ῶς, ῶ, &c.,

* On the analogy of this verb with some others by metathesis of the stem or root BOP, BPO, see note under Βάλλω, and Buttm. Lexil. p. 84.

† See note under Γιγνώσκω.

‡ Like πίπτω, perf. πέπτωκα, part. πεπτωκώς, by syncope πεπτώς and πεπτέως.

§ There is one other instance, viz. κα-

τέβρωξεν in Schol. Pind. Ol. 1, 38., of the eating up the shoulder of Pelops. It is difficult to say whether this should be suffered to remain as the incorrect form of a faulty writer, or altered to κατέβρυξεν, upon a supposition that it was copied from an older narrative of the story.

|| See note under Γιγνώσκω.

infin. βιῶναι, part. βιούς; perf. βεβίωκα, and perf. pass. in the expression βεβίωται μοι.

The pres. βιώω, which is very common in Lucian (see Reitz. Ind.) and others, occurs but rarely in the older writers; we do meet with τῶν ἀσελγῶς βιούντων, Æschin. 1, 5. p. 1. ζητῶν βιούν, Eurip. Fr. Archel. 30. From the time of Aristotle it is found more frequently. In Herodotus 2, 177. the MIDDLE has the sense of *I subsist upon, victum habeo*; and in Aristotle's Ethics 10, 10. p. 105. f. Duv. (10, 9. Wilkinson.) the more expressive meaning of *I lead a certain kind of life*.

[The fut. act. βιώσω is used by Diog. Laert.—Passow.]

Somewhat more singular is the very common use of the infin. aor. 2. βιῶναι (beside its ὄν natural usage) for the infin. pres., i. e. for βιούν or ζῆν. Thus ἔτι γάρ νύ μοι αἴσα βιῶναι, Od. ξ, 359., ἀνάγκη ἐγένετο αὐτῷ μετὰ τὴν κρίσιν τριάκοντα ἡμέρας βιῶναι, Xen. Mem. 4, 8, 2., πῶς πέφυκε; δεινῶς λέγειν, κακῶς βιῶναι, Æschin. Ctes. p. 97, 33. And this usage may perhaps extend to the other moods; as the optat. in Plat. Gorg. p. 513. extr. σκεπτέον τίν' ἂν τρόπον τοῦτον ὃν μέλλει χρόνον βιῶναι ὡς ἄριστα βιώῃ.

I find but one instance of the aor. 1. in the pure Attic times, viz. in Xen. Œc. 4, 18. εἰ ἐβίωσεν, *if he had lived*. But in the participle this tense (βιώσας, Hippocr. Coac. vol. 1. p. 559.) appears to have taken the place of the cases of βιούς (-όντος, &c.) which never occur: thus we find βιούς, Plat. Phæd. p. 95. e. and οἱ ὁσίως βιώσαντες, p. 113. d. In the older language the aor. 1. had probably, according to the analogy of ἔστησα, ἔβησα, &c., the causative sense of *I make to live, preserve life*, and, to express that meaning, a present βιώσκω, according to the analogy of μεθύσκω, πιπίσκω. This supposition is confirmed by the pres. βιώσκεσθαι, *to be brought to life, revive*, Aristot. Meteor. 1. c. 14.; and the aor. 1. (though in the middle voice like ἐβήσατο, ἐστήσατο) does actually occur in this sense at Od. θ, 468, σὺ γάρ μ' ἐβιώσας, *thou hast preserved my life*.

Βιόμεσθα, Hymn. Apoll. 528. Wolf has altered to βεόμεσθα. See under Βέομαι.

The compound of this verb with ἀνά has only the aor. ἀνεβίων, ἀναβιῶναι to express the intransitive sense of *I revive*; the causative meaning, *I resuscitate*, is expressed by the aor. 1. midd. ἀνεβιωσάμην, Plat. Phæd. p. 89. b. Hence the pres. ἀναβιώσκομαι, being both passive and middle, has both senses; as passive, *I am brought to live again, I*

revive, ἀναβιώσκεσθαι, -οιτο, *ibid* 72. c. d.; as middle, *I bring to life again*, *resuscitate*, οἱ . . . ἀναβιωσκόμενοι ἄν, *Crito* p. 48. c.

The active voice in this causative sense, ἀναβιώσκω, is found in *Schol. Eurip. Alcest. init.**, and ἀνεβίωσα in *Palæph.* 41.

Apollon. Rh. 1, 685. has βώσεσθε for βιώσεσθε, an absorption of the iota which takes place also in σωπᾶν for σιωπᾶν, and perhaps in πέπωκα also.

Βλάπτω, *I hurt, harm*: fut. βλάψω; aor. 1. ἔβλαψα; fut. midd. in passive sense βλάφομαι, *Thucyd.* 6, 64.; perf. pass. βέβλαμμαι†; aor. 1. pass. ἐβλάφθην, *Thucyd.* 4, 73. *Antiph.* p. 61., but more generally aor. 2. pass. ἐβλάβην. The characteristic of this verb is therefore β.

From the aor. 2. arose a new present βλάβω of which we find only the 3. sing. βλάβεται in *Homer.*—Compare δρύφω for δρύπτω, στενάχω for στενάζω.

Βλαστάνω, *I germinate*: fut. βλαστήσω; perf. ἐβλάστηκα‡, *Eur. Iph. A.* 594.; aor. 2. ἔβλαστον, see note under Αἰσθάνομαι.

The aor. 1. ἐξεβλάστησε occurs in *Hippocr. De Alim.* 1. and in the later writers, for instance *Aret.* 6, 3. In *Æschyl. Cho.* 585. we read βλαστοῦσι, which, if the reading be good in other respects, must undoubtedly be accented βλάστονσι, which brings it into analogy with αὔξω and αἴθομαι: compare also δαρθάνω.

Βλέπω, *I see*: fut. βλέψω, &c. The aor. 2. pass. is irregular ῥ. This verb is not found in *Homer.*

Βλίττω, *I take the bees from the hive*: fut. βλίσω, *Ion.* βλίσσω: see Ἀρμόττω. Of this verb I have never found an

* Perhaps from *Pherecydes*, who is mentioned there, and from whom the story is quoted in *Schol. Pind.* p. 3, 96. with the expression ἀναβιοῦν ἐποίει.

† See following note under βλαστάνω.

‡ All verbs beginning with γν, and some with γλ, βλ, take in the perfect, instead of the reduplication, the syllabic augment ε. Of verbs beginning with βλ, the only one which I find with the reduplication is βλάπτω, βέβλαμμαι; and of

those beginning with γλ, γλύφω is doubtful; for we have ἐξεγλυμμένος, *Plat. Rep.* 10, p. 616. d. Διέγλυπται, *Athen.* 3, p. 93. c. Διαγεγλυμμένος, *Ælian.* V. H. 3, 45.

§ Some verbs, whose radical vowel is ε, do not change their vowel in forming the aor. 2. pass.: thus from φλέγω, βλέπω, λέγω we find ἐφλέγην, and the participles βλεπείς, συλλεγείς; compare also λέπω, πλέκω, ψέγω.

instance of the present with $\sigma\sigma$, probably because it was originally a pure Attic word. See Buttm. Lexil. pp. 84, 189.

ΒΛ-. See Βάλλω.

Βλώσσω, *I go*. This verb comes by metathesis from the root ΜΟΛ- (see Βάλλω with note, and Buttm. Lexil. pp. 84, 189.), whence the fut. μολοῦμαι; aor. ἔμολον, μολεῖν, μολών; perf. μέμβλωκα. Of these tenses Homer uses the aor. and perf., the Tragedians the future, Æschyl. Prom. 694. Soph. Œd. C. 1742.

That βλώσσω is the real present to those tenses we have proofs enough in the indexes of Homer, Aristophanes, and Euripides. Wherever the present μολέω occurs it is suspicious: see Schæfer on Soph. Œd. C. 1742.

Βοάω, *I cry out*: Attic fut. βοήσομαι.

The Ionians always contract the *οη* of this verb to *ω*, making in the fut. βώσομαι, and throw back the accent, as aor. 1. ἔβωσα*. The same takes place in νοέω. For that this is the correct explanation of these verbs may be learnt from comparing them with βωθεῖν for βοηθεῖν, ὀγδώνκοντα for ὀγδοήκοντα, &c. The throwing back of the accent takes place in other similar cases. In the passive voice βοάω inserts the *σ* in the aor. 1. of this contraction, but not in the perfect; βεβωμένος, ἐβώσθην, Herodot. 3, 39. 6, 131.

ΒΟΛ-. See Βάλλω and Βούλομαι.

Βόσσω, *I feed* (in its active sense): fut. βοσκήσω†, according to which the other tenses are formed.—MIDD. *I feed* (in its intransit. sense).

Βούλομαι, *I wish*: depon. pass.; with fut. midd. βουλήσομαι (see note under Βόσσω); perf. pass. βεβούλημαι; aor. 1. ἐβουλήθην, also Att. ἡβουλήθην‡.

* We find also in Aristoph. Pac. 1154. βώσατο; and in the Etym. M. νένοται is quoted from a satirical piece of Sophocles.

† Of all the changes which take place in forming the different presents of verbs, the easiest is that of *ω* into *έω*, as *ρίπτω* and *ρίπτέω*, *κύω* and *κύνέω*, *γαμέω* from *ΓΑΜΩ*. Hence as often as the regular inflexion of a verb presented any difficulty, sounded badly, or caused obscurity, it was inflected as if the present had been in *έω*.

‡ In the three verbs *βούλομαι*, *δύναμαι*, and *μέλλω*, the Attics very commonly increase the syllabic augm. of the

imperf. and aor. by the addition of the temp. augm., and use both *ἐδυνάμην* and *ἡδυνάμην*, *ἐδυνήθην* and *ἡδ-*, *ἐβούλετο* and *ἡβ-*, *ἐβουλήθην* and *ἡβ-*, *ἐμελλον* and *ἡμ-*. The aor. *ἐμέλλησα*, which is found only in the sense of *delaying*, has never this augment. Nor is it confined to the Attics, but occurs in the Epic and Ionic dialects; see Hes. θ, 478, 888. Herodot. 1, 10. It does not however preponderate until the times of the later Attics, as it is never found in the Tragedians, and but little in the older prose or Aristophanes. Compare Poppo on Thucyd. vol. 1. p. 225.

Homer has also a perf. βέβουλα in the compound προβέβουλα, *I prefer*; see note under Ἀγνυμι. On the form βόλομαι, βόλεσθαι, which occurs twice in Homer, see Buttm. Lexil. p. 196.

BO—. See Boάω.

Βράζω, more commonly βράσσω, -ττω, *I boil* (in its intrans. sense), *I ferment*, *I throw up* (as the sea does), *I winnow*: fut. βράσω; aor. 1. ἔβρασα. The passive has again frequently the intrans. sense.

Some wish to confine the sense of boiling and fermenting to the pres. βράζω, but all the different meanings run too much into each other for this to hold good: βράττω appears to be the Attic form for all. See Ruhnck. Tim. p. 64., Stephan. Thesaurus and Schneider's Lexicon* with the Supplement and the compounds with ἀνά, ἀπό, and ἐξ.

Βραχεῖν, ἔβραχον, an Epic aor. with the meaning of *to rattle*, *to crack*, *to roar* (as the sea or a wounded combatant is said to do).

Βρέμω and βρέμομαι, *fremo*, *I roar* (as the sea or thunder does), *I resound*. Used only in pres. and imperf.

Βρέχω, *I wet*: fut. βρέξω, &c. Pass. *I am wet*, βρεχόμενοι πρὸς τὸν ὀμφαλόν, Xenoph. It has the aor. 1. ἐβρέχθην, and the aor. 2. ἐβράχην.

Pindar has the perf. pass. βεβρεγμένος, Ol. 6, 92.—The doubtful

* [I compile from that untranslated Lexicon the following:

Intrans.—*to boil up*, *foam*, *ferment*; τοῦ πότου λαμπρῶς βράζοντος, Heliod. p. 193. where Jacobs conjectures βρῦάζοντος. Οἶνος βράζων, *fermenting*, Alex. Aphrod. Probl. p. 282. Βράζων νόος, *a turbulent spirit*. It also expresses the *roaring* of the bear, Pollux 5, 58. Its compound is used for the *rustling* forth of fire, πολλὰ πυρὸς ἐξέβρασε ζάλη, Apollod. 1, 6.

Trans.—*to throw up with violence* (as boiling water or a tempestuous sea does), εὖτε βράσσηται πάμφυρτος ἀφυσγετός, Oppian. Hal. 1, 779. Ὅστέα βέβρασται παρ' ῥόνι, Antip. Thess. Epig. 61. Ἐβρασεν ἐς ἡίονα, Laur. Tull. Epig. 2. Τὰ μὲν ἔβρασεν ἥλιθα νηδὺς πνεύματα, Nicand. Al. 25. Τὰ δ' ἀθρόα νειόθε βράσσαις, ib. 137. In the same sense is used

the compound ἐξεβράσσοντο, of vessels cast on shore, Herodot. 7, 188. Again ἐαυτὸν ἐξέβρασε, Ælian. H. A. 6, 15. Also, *to throw up and shake* corn in order to winnow it, Ruhnck. Tim. p. 64. Μόσχος θηλῆς χύσιν βράττει, *sucks by pushing and shaking the teat*, Meand. Al. 359. Lycophr. 461. And in the passive, βρασσόμενος ὑπὸ γέλωτος, *shaking with laughter*, Lucian 5, p. 213. Anecd. Bekk. 1, 66. The passive voice has also the intrans. sense in θάλασσα πνεύματι βρασσομένη, Leonid. Tar. 57. Apoll. Rhod. 2, 323. Πόθοισι βρασσόμενος, Greg. Carm. 20, 4. But the compound ἀναβράττω has an active sense, *to boil up*, κρέα, Aristoph. Batr. 510. Pac. 1197. Ach. 1005. Ἀνάβρασσον ὑποκαίων, Dioscor.; and so has the other compound ὁ φάρυγξ αἵματος θρόμβους ἐκβράσσεται, Hippocr. 531, 20.—Ed.]

perf. βέβροχα or βέβρῡχα see under βρυχάομαι; as also the root BPOX—, below.

Βρίζω, *I slumber*: fut. βρίξω (never βρίσω); aor. 1. ἔβριξα, Eurip. Rhés. 825., infin. βριῖται, part. ἀπόβριξας, Od. ι, 151. μ, 7. The pres. is found in Il. δ, 223. Hesychius has βρισθεῖς.

Βρίθω, *I am heavy*: fut. βρίσω; aor. 1. ἔβρῑσα, infin. βρῑσαι.

The Poets have also βριθομαι and βέβριθα, both with the same meaning as the pres. active.

BPO—. See Βιβρώσκω.

BPOX—: a stem or root from which we find only some forms of the aor. 1. act. and aor. 2. pass. in the Epics with the meaning of *to suck in, to swallow up*, καταβρόζειεν, ἀναβρόζειεν, ἀναβροχέν (*swallowed up again*), Od. δ, 222. μ, 240. λ, 586. See Βιβρώσκω; and ἀναβέβροχα under βρυχάομαι. These forms are also treated of more at length in Buttm. Lexil. p. 200, &c.

Βρύκω and Βρύχω* are generally distinguished by the former meaning *to bite, feed on*, the latter *to gnash the teeth*; but the distinction is not sufficiently certain: see Buttm. on Soph. Phil. 745. and compare ῥέγκω and ῥέγχω. Of these two verbs no other tenses are found† except that Hesychius has βρῦξαι, δακεῖν. [In Buttm. Lexil. p. 203. will be found a detailed account of these verbs as well as Schneider's articles (translated from his Lexicon) on βρύκω, βρύχω, ἀναβρύχω, βρυχάομαι and ὠρύω, ὠρύομαι.]

Βρῡχάομαι, *I roar*; depon. pass.; with fut. midd. and aor. pass. but we sometimes find also the aor. midd., Plat. Phæd. p. 117. d. βρυχηθείς, Soph. Œd. T. 1265.

Of the more simple form the perf. βέβρῡχα with the sense of a pres. is used by the poets: for that this tense belongs here, and not to βρύχω, *freudeo*, is proved in Buttm. Lexil. p. 200. &c. Compare the similar of μυκάομαι and μηκάομαι.

A very difficult form occurs in Il. ρ, 54. ἄλῃς ἀναβέβρυχεν ὕδωρ. The short *υ* in this perf. is contrary to the general analogy of the perfect 2, in which all the vowels except *ο* are long. This form also is

* [According to Moeris βρύχω was the common form, βρύκω the Attic: in opposition to which see Herm. Soph. Phil. 735.—Passow.]

† [Yet I find in Passow's Lexicon, under Βρύκω, ἄλι βρυχηθείς, Phil. Thes. Epig.

77. Βρῡκον στόμα, Nicand. and aor. 2. ἔβρῡχε, Epigr. Adesp. 418.—under Βρύχω the perf. βέβρῡχε, βεβρῡχώς, plu-perf. ἐβεβρύχει. In addition to which the aor. 1. ἔβρυξε, Eryci. Epig. 2. βρύξας, Diodor. 16.—Ed.]

treated of fully in Buttm. Lexil. p. 200., and the alternative left of considering it either a mere onomatopœia βέβρυχε, *it spouts forth*, or an anomalous change of vowel ἀναβέβρυχε for ἀναβέβροχε (itself an old reading) from ἀναβρέχειν, which also may mean *to spout forth*.

Βρύω, *I am full*, appears only in the pres. and imperf.

[Ἐπρος ἄνθει βρύει, Il. ρ, 56. With gen. Soph. Œd. C. 16. But it has also a transit. sense, χάριτες ῥόδα βρύουσιν, *produce in plenty*, Anacr. 37, 2.—Passow.]

Βῦνέω, *I stop up*, makes fut. βύσω, aor. 1. ἔβυσα with *υ* long; but the passive takes the *σ*.

The pres. βύω was not used by the Attics. In Aristot. H. A. 9, 37, 3. Schneider's Codd. have βυνοῦσιν, and in Aristoph. Pac. 645. the general reading of the text ἐβύουν is now from the best sources corrected to ἐβύνουν. Herodot. 2, 96. has διαβύνεται, and 4, 71. διαβυνέονται. Compare κύνέω, and δύνω, ἐνδύνέουσι, under Δύω.

Γ.

Γαμέω, *I marry*, i. e. *take a wife*, forms from ΓΑΜΩ a future of similar sound with the present; thus, Ion. fut. γαμέω, (Il. ι, 391.) Att. fut. γαμῶ, (Xen. Cyr. 5, 2, 12.); aor. ἔγημα, infin. γῆμαι, part. γήμας; perf. γεγάμηκα, &c. —PASS. *I am married*, i. e. *taken to wife* (ἐγαμήθην). —MIDD. *I marry*, i. e. *take a husband*.

The fut. γαμήσω and aor. 1. ἐγάμησα belong to the later writers. The older future (from ΓΑΜΩ) was γαμέσω*, fut. midd. γαμέσομαι, whence γαμέσσεται, Il. ι, 394., which however has in that passage the causative meaning of *to give a woman in marriage*, in which sense Menander used also the aor. 1. ἐγάμησα: see Schol. Ven. ad Il. ι, 394. Lobbeck. ad Phryn. p. 742. Meineke Menand. Fr. 303. p. 274. Buttm. in Friedem. and Seeb. Misc. Crit. 2, 4. p. 712. Compare also Reisig De ἄν Partic. p. 127. The γαμεθεῖσα of Theocr. 8, 91., for the aor. 1. part. pass. γαμηθεῖσα, is grounded on the old future γαμέσω.

Γάννυμαι, *I am glad*: depon. Beside the pres. and imperf. it has a fut. γανύσσομαι [used only by the Epics and Anacr. 8. and formed from an

* See note under Δέω, *I bind*. [But ever this form occurs there are reasons for suspecting it to be spurious.]

obsolete verb γανύω, which occurs only in the perf. pass. γεγανυμένος.—Passow.] consequently it does not follow the general analogy of verbs in νυμι*.

ΓΑ—. See ΓΕΝ—.

Γέγωνα, a perf. 2. with the meaning of a present†, *I call aloud*: infin. γεγωνέμεν (for -έναι); part. γεγωνώς; conjunct. γεγώνω (Soph. Œd. C. 213.); imperat. γέγωνε, used by the Tragedians. The 3. sing. perf. 2. γέγωνε is in Homer both pres. and aor. (see Ἀνήνοθα and note.) The other tenses are inflected as from a pres. in -έω, formed from the above perf. 2., as the infin. pres. γεγωνεῖν (Il. μ, 337. Eurip. Hippol. 586.) and the imperf. ἐγεγώνευν (Od. ι, 47. &c.). Hence then the 3. sing. ἐγεγώνει is to be classed with these, although it may with the same sense be the pluperf. also. The fut. γεγωνήσω is used by Euripides; the aor. γεγωνῆσαι by Æschyl. Prom. 989., and the verbal adj. γεγωνητέον by Pind. Ol. 2, 10. Even Xen. Ven. 6, 24. has the imperat. γεγωνεῖτω. And lastly was formed a pres. γεγωνίσκω, used by the Tragedians and also by Thucyd. 7, 76.

Γελάω, *I laugh*, with fut. midd. γελάσομαι, more rarely γελάσω, Monk Eurip. Alc. 158. Popp. Xen. Cyr. 1, 4, 16. Bornem. Xen. Conviv. 1. 16. The α is short in the inflexion. The pass. takes σ.

The regular aor. 1. is ἐγέλασα, Poet. ἐγέλασσα: but as the Dorics form all verbs in -ζω with a fut. in -ξω, we have the Dor. fut. γελάξω and the Dor. aor. ἐγέλαξα.

The regular contr. part. is γελῶν, plur. γελῶντες, but in some contracted verbs the ω is resolved into ωο: which takes place only where a syllable long by position follows the ω, or it has the ι subscript, in which latter case ω is resolved into ωοι; e. g. ἡβῶντες, ἡβῶοιμι, for ἡβῶντες, ἡβῶμι (from -άοντες, -άοιμι), and for γελῶντες may stand according to the metre γελόωντες or γελώοντες, Od. σ, 40. 110‡.

* There are three verbs which do not follow the general analogy of verbs in νυμι, viz. ἀνύω, τανύω, γάννυμαι, all three with υ short.

† See Buttm. Lexil. p. 202. note.

‡ At Od. υ, 347. 390. we find however another form, γελοίων for ἐγέλων, and the part. γελοίοντες, although in both passages the text is uncertain, from their being various readings without the diphthong. In itself it is very conceivable that, as the resolution of ωο is by far the

most usual, and the most common mode of lengthening a syllable was by changing it into οι, like αλοιάω, ἡγνοίησεν, so γελόων became γελοίων whenever the verse required it (Eust. adv. 347.). But in that case we must read γελοίοντες at Od. σ, 110. also, where there is no such various reading. We are led to view the word however in another light by the meaning of γελοῖσασα at Hymn. Ven. 49. where the context points not to mere *laughing*, but rather requires *laughing and joking*, (γε-

GEN— This stem or root, which answers to the Lat. verb. *gigno, genui*, unites in Greek the causative meaning *to beget*, with the immediate or intransitive *to be born, to become*. The forms are mixed together anomalously. Of the active voice the perf. 2. γέγονα is the only tense in use; all the others, in both meanings, belong exclusively to the middle. The whole may be classed from usage under the following two presents :—

1. γίνομαι has the proper and simple sense of *to be born*; its present, which belongs to the Epic poets only, is used in both meanings, *to be born* (Il. κ, 71.), and *to beget* (Od. υ, 202. where we have γίνεαι the 2. sing. conj. aor. 1. midd. for γίνηται). The aor. 1. midd. ἐγενάμην, infin. γείνασθαι, is transitive, *to beget, bring forth*, and belongs to both prose and poetry.

2. γίγνομαι, old and Attic; in the common language γίνομαι, with ι long; fut. γενήσομαι; aor. ἐγενόμην; perf. γεγένημαι, or in the active form perf. 2. γέγονα*. All these forms are without exception intransitive, not only in their proper meaning *to be born*, but also in the general sense *to become, fieri*, and in which they are most commonly used. To these we may add the meaning of *to be*, as ἐγενόμην and γέγονα serve at the same time for preterites of the verb εἰμί†. Not unfrequently however the perf. γέγονα may be also taken as a present, *I am*; yet so that the meaning always comprehends the more exact idea of *I have been, I have been born*‡. Compare πέφυκα.

λοίησασα εἶπεν); therefore γελοῖαν from γέλοιον. And this meaning is most suited to Od. υ, 390., where the suitors get ready for their banquet γελοῖοντες, *laughing and joking*; which therefore, according to this second analogy must be written γελοῖοντες. On the other hand at σ, 110. (γελῶντες) we want nothing more than simple laughing; and so at υ, 347. instead of γελοῖον we must restore the old reading γελῶν for ἐγέλων.

* For an account of the meaning of this form see note under Ἀγνυμι.

† Instances of this use of γέγονα are, οἱ πάντες βασιλεῖς γεγόνασι, *who have all been kings*, Plat. Alcib. I. 41. c. p. 124. εἰ ἄρα τις γέγονεν ἐραστής...οὐκ, ἡράσθη, ib. 55. a. p. 131.

‡ For instance, in Plat. Phæd. p. 76. c. ἀφ' οὗ ἄνθρωποι γεγόναμεν, *since we are men, i. e. have been born men*. Hence ἐξήκοντα ἔτη γέγονα, *I am sixty years old, i. e. have been born sixty years*.

With these we may join the verb *γεννάω*, which takes entirely the causative meaning *to beget*, as well as its more general sense *to produce*; while the above-mentioned aor. *ἐγενάμην* is used only with the strict and simple idea of begetting and birth, and for that sense is the higher and better expression.

From the root *ΓΕΝ-* arise in strictness of analogy no other presents than *γείνομαι*, like *τείνω* from *TEN-*, and *γίγνομαι*, like *μένω*, *μίμνω*. The form *γίνομαι* might indeed, as *ει* and *ι* were in very ancient times almost the same, be reckoned identical with *γείνομαι*; but the analogy of *γινώσκω* shows that it arose in the course of pronunciation from *γίγνομαι*. That grammatical decision appears therefore to have been correct, according to which the old Epic poets admitted those two forms only, and used *γείνομαι*, on account of the established usage of *γείνασθαι*, in the sense of *being born*, *γίγνομαι* in that of *to become*. With regard to Attic usage, the Atticists decide between *γίγνομαι* *γινώσκω*, or *γίνομαι** *γινώσκω*, in favour of the former orthography; see Valck. ad Phoen. 1396.: but we learn from Athenian inscriptions that the other mode of writing these verbs was likewise an old and Attic usage.

In the Doric dialect the verb *γίγνεσθαι* was a depon. pass., therefore *ἐγενήθην* was used for *ἐγενόμην*; see Lobeck ad Phryn. p. 108. and Archyt. ap. Gal. p. 674. (*γενεσθῆμεν*); and thence it came into the common language of the later writers. But the future *γενήσεται* (occurring twice in Plat. Parmen. p. 141. e.) presents difficulties of another kind: see Heind.

Callimachus (in Cer. 58.) uses *γείνατο* in the exact sense of *ἐγένετο*, *facta est*. With this I join the particip. *γενάμενος*, which Archimedes has frequently, p. 48, 28. 35. 38. p. 127, 23. The form which Callimachus uses is therefore nothing more than an Epic lengthening of *γένατο*, and the same kind of formation as *εἰλάμην*, *εὔρατο*, &c.

The aor. *ἔγεντο*, *γέντο*†, by syncope for *ἐγένετο*, is used by Hesiod, Pindar and other poets. Theognis, 640. has *ἐπέγεντο*.

For *γέγονα* we find a poetical form (*γέγαα*) plur. *γέγαμεν*—*γεγάσιν*;

* [*Γίνομαι* was unknown not only to Homer but also to the Tragedians.—Paspow.]

† These passive aor. are formed from the simple present of the verb; and when that pres. is the one in common use, they are distinguished from the imperf. and the moods of the pres. merely by this syncope. Hence they are exactly like the perfect

and pluperfect pass. of those verbs, but without the reduplication; and may therefore be compared, but must not be confounded, with them. In meaning, whether active, passive or middle, they follow their pres. in *μαι*; and they belong only to the oldest period of the language. e. g.—

δέχομαι—*έδεδέγμην*, *έδεδέξο*, &c., *δε-*

infin. γεγάμεν (for -άναι); part. Ἐρ. γεγαώς, γεγαῶτος* (for -αύτος), γεγαῖα, Att. γεγώς, -ῶσα, -ῶς. See βέβαα, &c. under Βαίνω.

With these are united three other forms: 1.) γεγάατε, Batrach. 143. Hom. Epigr. ult. for γεγαῖατε, on account of the metre, perhaps formed according to a false analogy from γεγάισι: see Buttm. Lexil. p. 142.—2.) ἐκγεγόνται, *they will be born*, Hymn. Ven. 198., a future which bears the same relation to γέγαα as τεθνήξομαι does to τέθηκα, is used like the latter as a simple but express future, and formed without the σ like πίομαι, ἔδομαι, and the Epic futures in -ύω for -ῦσω, viz. ἐρύουσι Il. λ, 454., τανύουσι Od. φ, 174. &c.—3.) Dor. infin. γεγάκειν (for -έναι), Pind. Ol. 6, 83., which supposes the existence of the more complete perfect γέγηκα (as βέβηκα, βέβαα) of which Hesychius quotes the conjunct. γεγάκω.

Γέντο, *he took*, an old verb in Homer, of which we find only this one form. It appears to be a dialect of ἔλετο, as κέντο for κέλετο is quoted from Aleman by Eust. ad Il. ι, 756, 32. Rom. (658, 29. Bas.) The γ instead of the aspirate is preserved in many glosses of Hesychius and others.

Γεύω, *I cause to taste, give to taste*: Midd. *I taste, enjoy*: Perf. pass. γέγευμαι, Eurip. Hipp. 663.: aor. 1. pass. probably with σ; for though we find γεῦμα, we say also γευστέον, γευστικός, &c.; and some verbs have the σ in the aor. pass. although they have none in the perf., as παύω, πέπαυμαι, ἐπαύσθην; μνάω, μέμνημαι, ἐμνήσθην, &c.

In Theocrit. 14, 51. we meet with a singular form γεύμεθα, which unless forced can only be called a perfect without the reduplication: and as there are few or no undisputed instances of the reduplication (i. e. the real syllabic reduplication) being omitted in the pure times of the language, this form arose most probably from the faulty language of common life; as the similar one ἔλειπτο, Apoll. Rhod. 1, 45. and 824. (which can be nothing but a pluperf.) is perhaps to be ascribed to an inaccurate imitation of the old Epic language.

Γηθέω, *I am glad*, fut. γηθήσω, &c. The perf. γέγηθα is the same as the present, only in more common use, and that not merely in Homer (who always has the former, never the latter,) but in prose also (Plato).

δέχθαι.—aorist syncop. (ἐδέγμην) ἔδεξο, ἔδεκτο, infin. δέχθαι, imperat. δέξο.

μῖγνυμι, ΜΙΓΩ—(ἐμίγμην) μίκτο. λέγομαι—ἐλέγμην, λέξο, λέκτο, λέχθαι.

πάλλω—(ἐπάλλμην) πάλτο. ὀρνυμι, ΟΡΩ—ὠρμην, ὠρτο, infinit.

ὄρθαι, particip. ὄρμενος, imperat. ὄρσο: and some others, as ἔγεντο, εὔκτο, ἄλτο, ἐλέικτο, ἴκμενος, ἄρμενος.

* The Epics allowed themselves the liberty of pronouncing the accented ο in the oblique cases of the part. perf. long, as τετριγῶτας for -ότας.

There is no authority for a present γήθω*; consequently none for γήθει, a various reading of γηθεῖ at Il. ξ, 140.; on the other hand we have ἐγήθεον in Hom., γαθεῦσι in Theocr. We see the same in ριγέω ἔρριγα, δουπέω δέδουπα, of which no pres. in -ω is in use. Yet Eustathius quotes γηθόμενος, which is found also in the later Epics† who probably had some older precedent for it: this however proves nothing in favour of the active form having been used; compare ἀχέω ἄχομαι, ἐρέω ἔρομαι, κυρέω κύρομαι.

Γηράω and γηράσκω, *I grow old*: fut. γηράσομαι‡; it is inflected regularly according to the first form; only the Attics have in the infin. aor. beside γηράσαι a syncopated form γηράναι§, preferred by the Atticists.

This infin. either comes from an aor. 2. or is formed by syncope similarly to διδράσκω, ἔδρᾶν, δρᾶναι; therefore ἐγήραν, -as, -a, &c. γηράναι, &c. In the older language this was undoubtedly the only aorist; hence also in the Epics the part. γηράς (Il. ρ, 197.), γηράντεσσιν (Hes. ε. 188.): and certainly the 3. pers. ἐγήρα (Il. ρ, 197.), and κατεγήρα (Herodot. 6, 72.), are not imperf. but this same aorist; for in both passages the sense requires, to make it complete, that "he did grow old in it:" whilst in Herodot. 2, 146. κατεγήρασαν may quite as well be the 3. plur. of ἐγήραν. The long α|| in ἐγήρα and γηράναι answers to that in ἔδραν, and corresponds as in all ¶ such aorists with the vowel of the perfect.—A particip. in εἰς, ἐντος, consequently as coming from a sister-form in ἐώ, is quoted in the Etym. M. from the later Ionic poetry of Xenophanes. Compare the note on Πίμπρημι.

The aor. 1. ἐγήρασα occurs in Æschyl. Suppl. 901. in a causative sense, *to make a person grow old*; while the infin. γηράσαι is used in Xen. Mem. 3, 12, 8. as intransitive. According to Passow there are doubts of the reading in Æschylus; but even supposing it to be true, there are many instances of the aor. 1. having a causative sense, while

* [Passow has the form γήθω as a pres. not in use, from which he deduces the perf. γέγηθα.]

† [The earliest writer in which it occurs is Quintus Smyrn.—Passow.]

‡ In Simonid. 1. (Gnom. Brunck.) the active form γηρασσέμεν occurs, in which the double σ at all events is false: but it is possible that the true reading there was γηρασκέμεν: Οὔτε γὰρ ἐλπιδ' ἔχει γηρασκέμεν, οὔτε θανείσθαι.

§ See note under Γιγνώσκω.

|| It is true that the only historical evidences in favour of this quantity are the circumflex on γηράναι in correct editions (see Oud. ad Tho. M. in v.), and the α in both the iambic verses quoted by Pierson ad Moer. in v. falling in the place where a long syllable is admissible: but the above analogy makes it certain.

¶ Thus βέβηκα ἔβην, ἔκτακα ἔκταν ἔκτα, δέδρακα ἔδραν: φθάνω is the only exception, which see.

the pres. was intransitive, and *vice versa*: for instance μεθύω, *I am drunk*, πλήθω, *I am full*; aor. ἐμέθυσα, *I have intoxicated*, ἐπλησα, *I have filled*; thus also ναίω and ἐνασσα, κύω and ἔκυσσά; and instances of the opposite kind we have in τρέφω, *I nourish*, ἔτραφον, *I am well fed, fat*; στυγέω, ἔστυξα; ἀραρίσκω, ἤρσα; ὀρνυμι, ὥρσα, &c.—With regard to the reading of the infin. γηράσαι in Xen. Mem. [both Moeris and Tho. M. prefer γηρᾶναι, and] certainly nothing was easier than the change of this latter word to the common form, as in Herodot. 7, 114. γήρασαν might have been easily corrupted to the present reading γηράσασαν. See a similar case in the aor. of διδράσκω.

Γίγνομαι, γίνομαι. See Γ'EN—.

Γινώσκω, old and Attic, in the common language γινώσκω (compare γίγνομαι); *I know*: fut. γνώσομαι; aor. ἔγνων (plur. ἔγνωμεν), imperat. γνῶθι, γνῶτω, &c.; optat. γνοίην, infin. γνῶναι (Epic γνῶμεναι); part. γνούς*; perf. ἔγνωκα; perf. pass. ἔγνωσμαι; aor. 1. pass. ἐγνώσθην, infin. γνωσθῆναι, part. γνωσθείς. Verbal adj. γνωστός, old form γνωτός, γνωστέος.

The ω in ἔγνων corresponding with the vowel of the perfect (according to the preceding note) continues through the aorist with the exception of the optat. and participle. Indeed γνοίην is become the established reading even in Homer, where however we find ἀλόην (see Ἀλίσκομαι). Hence συγγνώμη in the old Atticism Æschyl. Suppl. 230. deserves our attention. In the later Attics this is again found: see Lobeck ad Phryn. p. 347.—The 3. plur. ἔγνων for ἔγνωσαν is (if the reading be correct) an exception: for when the syllable -σαν is abbreviated to ν, the vowel preceding is always shortened; thus βάν for ἔβησαν is short, ἔδρᾶν for ἔδρασαν (see Διδράσκω), ἔδῶν for ἔδυσαν. In Pind. Pyth. 9, 137. Isthm. 2, 35. ἔγνων stands without any various reading; but as

* Many verbs have a syncopated aorist which must be either compared with the aor. 2. or reckoned as such. The 1st pers. of this aor. always ends in ν, and the vowel preceding it is (with the single exception of φθάνω) the same as that of the perfect; thus it corresponds exactly with the aor. 2. of verbs in μι in all its moods and its participle: thus—

σβέννυμι, ΣΒΕΩ, ἔσβηκα—ἔσβην, ἔσβημεν, σβῆναι, σβείην.

βαίνω, ΒΑΩ, βέβηκα—ἔβην, ἔβημεν, βῆναι, βῆην, βάς.

διδράσκω, δέδρακα—ἔδρᾶν, ἔδραμεν, δρᾶναι, δραίην, δράς.

κτείνω, ἐκτάκα—ἐκτᾶν, ἐκτᾶμεν, κτάναι, κταίην, κτάς.

γινώσκω, ἔγνωκα—ἔγνων, &c.

Other instances equally or even more complete may be seen under ἀλίσκομαι, βιβρώσκω, βιόω, δύνω, πέτομαι, σκέλλω, τλήναι, φθάνω and φύω; while single forms of this aorist will be found under βάλλω, γηράσκω, κλάω, οὐτάω, πλέω, πτήσω; and some imperatives, as βῆθι, δρᾶθι, γνῶθι, δῶθι; plur. βῆτε, δῶτε, &c.

the syllable is long in both cases by position, we cannot in either of these instances attain perfect certainty from the metre. [Passow however, in his *Lexicon*, quotes at once ἔγνον as from Pindar, without stating whether on any authority.] In Æschyl. Pers. 18. ἔβαν is by its position in the anapæstic metre long. See Lachm. de Chor. Syst. p. 28.—The occurrence of the passive aor. opt. συγγνωῖτο*, and of the active aor. συγγνώη, both in the same passage of Æschylus (230. 231.), and in the same active sense, is very singular.

The compound ἀναγινώσκω has, beside its common meanings, the sense of *to persuade*, particularly in the Ionic writers (see Hemst. ad Tho. M. in v. and Koen. Greg. p. 503.); and in this alone, as being a causative meaning, do we find the aor. 1. ἀνέγνωσα, Herodot. 1, 68. 87. and in many other passages of this author†.

Γλύφω, more rarely γλύπτω, Eurip. Troad. 1306. On the augment of the perf. see note under Βλαστάνω.

In this verb, as in φρύγω φρύσσω (Theocr.), in δρέπω δρέπτω (Mosch.) &c., the former, which is the more simple present, is the more usual, while the latter, which is the more forcible one, was indeed formed but not in general use.

Γοάω and γοάομαι, *I bewail*. Epic infin. γοήμεναι, for γοᾶν, Il. ξ, 50.; aor. ἔγοον, Il. ζ, 500. [which Passow calls an imperf.]

Γράφω, *I write*.—MIDD. The aor. 2. pass. ἐγράφην is formed, not regularly from the aor. 2. act., but from the imperf. ἔγραφον, as ἐτρίβην (with ι short) from ἔτριβον, φρῦγῆναι from ἔφρῦγον; in all which the rule of the aor. 2. is preserved, that the long vowel becomes short.

Beside the perf. γέγραφα there was also in use γεγράφηκα (see Archim. De Spiral. Proœm. extr.) which, when occurring in the common language of the time, is censured by the Grammarians: see Phot. v.

* With the syncopated act. aor. described in the last note may be classed a passive aor. in μιν, σο, το, &c., corresponding therefore with the regular aor. 2. midd., in which however three things may be remarked: 1. that most of the instances of this aor. have a completely passive sense; 2. that they follow the vowel of the perfect passive; 3. that they belong only to the language of the older poets. Some of them do indeed serve as passive to the above-mentioned active aorists, for in-

stance, ἐβλήμην optat. βλείμην—from ἔβλην (ξυμβλήτην): see Βάλλω.

ἐκτάμην, κτάσθαι, κτάμενος—from ἔκταν: see Κτείνω.

See also οὐτάμενος, and κλῦθι with the old particip. κλύμενος.

† The quotation of the aor. 2. in this sense by some of the Grammarians (see Hemst. Hesych. Erot. Galen.) arises from false readings in Herodot. and Hippocr.—See Steph. Rec. Voc. Herod. in v. and Fœs. Œc. Hippocr. in v.

πετόχῃκα, who quotes it from Theopompus, Herodian ap. Herm. p. 317, Lob. ad Phryn. p. 764.*

Γρηγορέω. See Ἐγείρω.

ΓΩΝ-. See Γέγωνα.

Δ.

ΔΑ-, ΔΑΙ-. The verbs belonging to these roots have four leading senses; *to divide, to give to eat, to burn, to teach*.

1. δαίω, *I divide*, has in this form and meaning the pres. and imperf. only, and is exclusively poetical. To the same sense belong, from the root ΔΑ-, the fut. δάσομαι, the aor. ἐδασάμην with *a* short, both used in prose as well as verse, and the perf. δέδασμαι with a passive meaning, *I am divided*, (Il. α, 125. Herodot. 2, 84.) of which the 3. pl. on account of the sound follows again the root ΔΑΙ-, δεδαίταται, Od. α, 23. The analogy† of μαίομαι μάσασθαι, ναίω νάσασθαι, shows that the Lexicons have no occasion to bring forward a pres. ΔΑΖΟΜΑΙ from which to form δάσομαι, &c. This pres. is nowhere found, but another poetical one does occur, δατέομαι (see it in its place), which bears the same relation to those forms as πατέομαι does to πάσασθαι.

2. δαίννμι, *I receive at my table, give to eat*. MIDD. δαίννμαι, *I eat at table as a guest, feast on* (δαῖτα, κρέα, &c.), forms according to the analogy of all verbs in ννμι its tenses from δαίω, which however in the pres. never has this meaning. Therefore fut. act. δαίσω, aor. 1. ἔδαισα (Herodot. 1, 162.), fut. midd. δαίσομαι, aor. 1. ἐδαισάμην, &c. As to whether we may add ἐδαισθην also see note on Δαΐζω.—The Ionics, without any contraction, omit the σ in the second pers. sing.; thus imperf. δαίννο ‡, imperat. μάρναο, φάο, θέο, &c. [Callimachus has δαινίω, —υ—. —Passow.]

3. δαίω, *I burn, set fire to* §. MIDD. *I burn, am on fire*. [Of the act. the pres. and imperf. only are in use.—Passow.] Of the midd. we find the pres. and imperf., the aor. 2. ἐδαόμην, whence 3. sing. conjunct. δάηται, Hom. The perf. and pluperf. δέδηα||, ἐδεδήειν, Poet.

* The two passages from Demosth. c. Dionysod. pp. 1291. 1293. are quoted erroneously, as they come from the verb παρασυγγραφεῖν, *to act contrary to agreement*.

† The verbal termination of αίω for άω in the Epic language is not, like είω for έω, a mere help to the metre; for άω is seldom used without the contraction, and the α might be long of itself: but αίω, like άζω and άνννμι, is a mode of strengthening in the pres. the α which is short in the inflexion: beside the above-mentioned

see μαίομαι, άγαίομαι, λιλαίομαι, κεραίω, κεδάιω, σκεδάνννμι, and in prose κναίω, ψαίω.

‡ This form occurs indeed only in Il. ω, 63. Δαίνν' ἔχων, where there is a various reading Δαίννσ': but it is one so little worthy of credit, that it is justly disregarded: compare έσσο.

§ The intrans. sense, *to blaze*, has been given to the active voice from a misinterpretation of Il. ε, 4. and 7. Compare Il. σ, 206. 227.

|| See note under "Αγννμι.

δεδήειν, belong to the intrans. meaning of the middle, with the sense of the pres. and imperf. The future, which is nowhere found, appears, according to the analogy of καίω, to have been δαύσω, whence δεδαιμένος, *burnt*, in Simonid. ap. Etym. M. v. δαύω, and (by a very good emendation) in Callim. Epig. 53. (28.)

4. ΔΑ—, with the ideas of *to teach* and *learn*. To the former belongs the aor. 2. act., of which ἔδαε occurs in Theocr. 24, 27. Apollon. 4. 989., and the same form with the reduplication δέδαε is found occasionally in the Odyssey*. The perf. has the sense of *to learn*, of which Homer has only the particip. δεδαώς (*one who has learnt*), other writers have δεδάασι†. To this we may add the aor. pass. ἐδάην (*I was taught, I learned*); from which comes, according to the note under Ἀκαχίζω, a new formation δαήσομαι, δεδάηκα or δεδάημαι (*I have learnt*). Another Homeric form δεδάασθαι, *to try and learn, inquire into, examine*, (Od. π, 316.) can only be a pres. in -άομαι formed from δέδαα (just as from γέγαα comes γεγάονται, only that this occurs as a future); excepting which we find no other trace of the present of this merely poetical verb; though it is the stem from which branches the common verb διδάσκω, having its own proper inflexion: see below.

The Epic future δήω (δήεις, δήομεν, δήετε) belongs to this stem or root ΔΑΩ, *I learn*‡, consequently has the meaning *I shall learn, find out*, and comes undoubtedly from the future δαέω by contraction of the two first vowels, as the similar Epic future κείω or κέω is formed from κέέω§: see Κεῖμαι.

Δαίζω, *I divide, cut in two, kill*: fut. δαίξω, &c.

In Eurip. Heracl. 914. stands δειρῇ φλογὶ σῶμα δαίσθεις, whilst everywhere besides, even in the Tragedians, we find δαίχθεις, δαίξας, &c. Elmsley reads, to answer with the verse in the antistrophe, δαίσθεις, thinking to form it from δαίω, *I burn*, but which appears to me contrary to the above analogy. Nor are there any grounds for forming δαίσθεις from δαίζω, as there was nothing to hinder the use of δαίχθεις, like δεδαιμένος in Pind. Pyth. 8, 125. (see Hermann and Boeckh on that passage.). If then we read δαίσθεις, I can place it only under δαίνυμαι; and I see no reason why the language of Lyric poetry might not have formed from the transitive sense of this middle voice, *to eat, consume*, an aor. passive, *was consumed*.

* This last is generally but erroneously given to δέδαα with the other meaning. That it was the old aor. is shown by the gloss in Hesych. Δέδαον ἔδειξαν, ἐδίδαξαν.

† See for this formation βέβαα, &c. under Βαίνω.

‡ According to the Etym. M. v. δηλος, Alcæus had a pres. δέω, *I find*; which coincides with our adoption of δάω.

§ An exactly similar contraction we find in one of the declensions of nouns, viz. κλεῖα, σπηῖ, for κλέα, σπέε.

Δαίρω. See Δέρω.

Δάκνω, *I bite*: from ΔΗΚΩ come the fut. δήξομαι, perf. δέδηχα, &c.; aor. ἔδακον*, infin. δακεῖν. [In the passive the perf. δέδηγμαι is the tense most in use.—Passow.]

Δακρύω, *I weep*, has no passive; but the perf. pass. δεδάκρῡμαι takes the idea of *I am weeping, I am in tears*, Il. π, 7., δεδάκρυνται, (the eyes or cheeks) *are suffused with tears*, Il. v, 204. χ, 491.; part. δεδακρυμένος, *weeping, in tears*, Plut. Paul. Æmil. 10. See the note on Πεφνυμένος.

Δαμάζω, δαμάω, δαμνάω. See Δέμω.

Δαρθάνω, *I sleep*: fut. δαρθήσομαι; perf. δεδάρθηκα; aor. 2. ἔδαρθον. See note under Αἰσθάνομαι.

The Poets transpose the letters of the aorist, making ἔδραθον.

We find also in the shape of an aor. pass. καταδάρθεντα, Aristoph. Plut. 300., and καταδάρθωμεν (which however depends entirely on the accent) Thesm. 794. Again κατέδραθεν for -ησαν, Apollon. Rh. 2, 1229. We may suppose these forms (as Bekker does in his criticism on Wolf's Homer) to have taken a passive shape merely from mistaking the θ. But as they occur principally in the compound with καρά†, the aor. of which certainly has in itself something of a passive nature, as in German *ich habe geschlafen*, and *ich bin eingeschlafen*, in English *I have been asleep*, and *I was fallen asleep*; I would rather suppose this to be the true reason: and κατεδάρθην will then be the perfectly regular form of the aor. 2. pass.; and thus the traditionary reading καταδραθῶ (Od. ε. 471.) appears to me unobjectionable, i. e. I believe it to have been the reading in the time of the Attics‡.

In Aristoph. Nub. 38. the Scholiast quotes καταδάρθειν, instead of -εῖν, as the Attic mode of writing. I would observe that the aorist certainly does not appear to suit that passage, which requires the idea of duration; whence also τι is added. The natural idea of a person disturbed in his sleep is not, 'let me fall asleep a little,' but 'let

* In forming a new present ν is sometimes inserted before the termination; as δάκνω, aor. ἔδακον: compare κάμνω, τέμνω.

† Little importance can be attached to quotations like ἐδάρθη and ἐδράθη in Hesychius; and ἀποδάρθεντα, quoted from a Comic writer in Lex. Seguer. p. 349., will,

as to meaning, stand pretty much on the same ground as the compounds of καρά.

‡ I think that the account which I have given above is one which may fairly stand valid as long as no historical grounds can be adduced to the contrary, and notwithstanding the mere unsupported objection of Porson on the passage of Plutus.

me sleep a little.' Καταδάρθειν may therefore very possibly be an Attic sister-form of καταδαρθάνω, like αἴσθομαι or αὔξω.

Δατέομαι, depon., used only in pres. and imperf., while the other tenses are taken from Δαίω, No. 1., which see. Hesiod ε, 795. has the aor. 1. infin. of this verb without the σ, δατέασθαι, like ἀλέασθαι, ἀλεύσθαι from ἀλέομαι.

Δέαται, it appears, occurs only once, Od. ζ, 242. δέατο. But to this verb belongs also the aor. with its vowel changed δοάσσατο, conj. δοάσσεται (for -ηται). In that passage of the Odyssey the common reading was δόατο, but the unanimous consent of Grammarians and manuscripts has now restored δέατο. Both forms however indisputably belong to each other, as ε - ο is a common change of vowel. Apollonius uses the 3. optat. act. δοάσαι and δοάσσατο personally, and writes also δοιάζειν, -εσθαι; as he, with the majority of the Grammarians, derived the Homeric verb from δοιή, *doubt*, and understood it in the sense of *to conjecture, reflect*. But in the Homeric passages either there is no doubt, or, if there is one, it lies in the former part of the sentence; and δέαται, δοάσσατο, answer exactly to the verb ἐδόκει, ἔδοξεν. See a full account of these forms in Buttm. Lexil. p. 212, &c.

Δεδίσσομαι, -ττομαι, *I affright*: depon. midd. [Poet. for δειδίσσομαι; but the part. aor. midd. δεδιζάμενος is found in Demosth. de Fals. Leg. 291.—Passow.]

In Homer we have δειδίσσομαι frequently, and in a transitive sense; but once it occurs intransitively, *to be afraid*, Il. β, 190. The verb comes from δεῖσαι, δέδια, δεῖδια. Another form is δεδίσκομαι (see Piers. ad Moer. p. 119.), which must not however be confounded with the Homeric δειδίσκομαι, δεδίσκομαι, on which see the note to Δείκνυμι.

Δεῖ. See Δέω.

Δεῖδω. See Δεῖσαι.

Δείκνυμι, and δεικνύω, *I show*: fut. δείξω; aor. 1. ἔδειξα.

The Ionians spoke all the forms which came from the simple root with ε only; as, δέξω, ἔδεξα, ἀπεδέδεκτο, Herodot. 3, 88., ἀπεδέχθη id. 7, 154.* That is to say, all these forms preserve their original length by position, like μέζων, κρέσσων. Compare also πείκω.

The midd. δεικνυμαι has in the Epics (Il. ι, 196. Hymn. Ap. 11.) the additional meaning of *to salute, welcome, drink to*†. Consequently to it

* Though many passages still have δεῖξαι, at least among the various readings, and even taken from good manuscripts, this ought not to militate against the correctness of restoring δέξαι universally.

Compare Kœn. Greg. Cor. in Ion. 36. Schweigh. Lex. Herodot. in δεικν. and ἀποδείκν.

† [In this sense Homer uses only the perf. and pluperf.—Passow.]

belongs the perf. *δείδεγμαί*, which has the same meaning, and is used as a present: 3. plur. *δειδέχεται*, 3. sing. pluperf. (as imperf.) *δείδεκτο*. The syllable of reduplication *δει* is found here, merely because *δει* is also the syllable of the stem or root, as in *δεῖσαι**.

Δειπνέω, -ήσω, &c. On the Att. perf. *δέδειπνα*, infin. *δεδειπνάσαι*, see 'Αριστάω.

Δείσαι, to fear: aor. 1. *ἔδεια*; fut. *δείσομαι* [the act. fut. *δείσω* is found only in Aristid. 2. p. 168.—Passow.]. Homer has the present *δείδω*, but only in its first person: instead of it we find the perfect (with the meaning of the present), with two forms in use, *δέδοικα* and *δέδια*, the choice of which depended on the one or the other sounding more agreeably to the ear†. Of *δέδια* and its pluperfect the plural takes the syncope; thus *δέδιμεν*, *δέδιτε*, for *δεδί-αμεν*, -τε; and pluperf. *ἔδεδιμεν*, *ἔδεδιτε*, *ἔδεδισαν*, for *ἔδεδίειμεν*, -τε, *ἔδεδίσαν*; imperat. *δέδιθι*.

The infin. is not formed according to this analogy, but remains *δεδέναι*; the Epics however form it in -μεν, *δειδίμεν* (see below); compare the same formation in the pres. of *εἶμι*, I go.—In the indicative the unsynocopated forms, as *δεδίμεν*, and particularly *ἔδεδίσαν*, belong to the later writers: whence however they have frequently been transferred to the copies and editions of Attic authors. See Lobeck ad Phryn. p. 180.

In Homer the *δ* is always doubled after the augment or the preposition in composition, as *ἔδδειςσε*, *περιδδείσας*. Now as this verb, with its compounds and derivatives, very frequently makes the preceding short

* That is to say, many bring the form *δείδεκτο* under *δέχομαι*, by which they hope to deduce the meaning of *to receive*, *welcome*, with greater facility. But the above forms ought not to be separated from the present *δεῖκνυμαι*, which occurs in a similar sense, nor from its sister-form *δεικανᾶσθαι*; and to these again belong the synonymous presents *δειδίσκομαι*, *δεδίσκομαι*; whence also Apollonius 1, 558. might say *δειδίσκετο πατρί* in the common sense of *ἔδεικνυε*. The original idea is indisputably the *stretching out* and offering of the hand, the cup, &c., with which that of *pointing* with the finger, or showing, corresponds very well.

† The form *δεδιῶα* deserves our attention, which the Antiatticist p. 90, 1. quotes from the Comic writer Eubulus, and which Bekker from evident traces in the manuscripts has restored to the text of Plat. Phædr. p. 254. extr. But the form of the optative *δεδείη*, which that critic has adopted from nearly the same manuscripts, at p. 251. a. of the same work, I cannot admit. If the optative be there indispensable, analogy requires *δεδιῶη*, like *πέφευγῶη*, *ἐληλυθῶη*, *ἔδηδοκῶη*, *πέποιθῶη*. But the syntax of the common reading, *εἰ μὴ δεδείη* (imperf.)...*θύοι ἂν*... appears to me admissible.

syllable in the cæsure of the old hexameter long (e. g. *Il.* λ, 10. ζ, 387.); and the δ of its stem or root is scarcely ever* preceded by a short syllable, it is clear that there must have been something peculiar in the old pronunciation of this verb to have produced such a general coincidence: and Dawes with great probability suspects this to have been the digamma after the δ (*dw*), to supply the place of which the δ was afterwards doubled. See Dawes *Misc. Crit.* pp. 165. 168. and Buttm. *Lexil.* pp. 355. 375.

The Epics pronounced (with the diphthong) *δεῖδοικα*, *δεῖδια*, *ἐδεδίμεν*, the reason of which was, as in *δεῖδεκτο* under *δείκνυμι*, that the diphthong was in the stem or root†. Now as the fem. particip. of *δεῖδια* could not be admitted into an hexameter, Apollonius Rh. (3, 753.) has, and undoubtedly not without a precedent from some older poet, *δεῖδνῖα*‡. There arose also a regular present *δεῖδω*, which however is found only in its first person§.

On the 3. pers. of the perf. *δεῖδιε* used as imperf. see *Ἀνήνοθα* and note. *Δεδοίkw* is a Doric pres. formed from the perf. in Theocr. 15, 58., like *ἐστήkw* in the Ionic epigram of Posidippus ap. Athen. 10. p. 417, e.

Δέδοικα is formed from the theme ΔΕΙΩ, with the change of vowel usual in the perf. 2.; and *δέδια* is shortened from it, as *πεφῶσι* is from *πέφῡκα*, *ἴδμεν* from *οἶδα*. But that theme also was still in existence in

* The only exceptions to an immense number of instances are *ὑποδεῖσσε*, Od. β, 66. *ἄδειής*, *Il.* η, 117. *δέδιασιν*, *Il.* ω, 663., the last of which, as being taken from ω, is of no weight.

† And thus it includes *δεῖσαι*, according to the statement here given of it. But when we consider the peculiarity of this verb, as noticed above, according to which the δ in its stem or root was originally equivalent to *dw*, it follows that in Homer's pronunciation the first syllable of both *δέδοικα* and *δέδια* must have been also long by position. After the disappearance of the digamma the syllable *δει* discharged the same office in these forms as the double δ did in *ἔδδαισε*. This is the most accurate and detailed account which I can give of these perfects.

‡ This form is a clear proof how firmly the length of the augment-syllable had established itself in the old Epic; otherwise they would have said *δεδνῖα*, the sound of which could have been no objection to those who used *πεφνῖα*. The form *δεδῖασιν* in *Il.* ω, 663. has been al-

ready touched on in the last note but one.

§ In the epigram of Antagoras, *Cod. Vat.* p. 379. n. 147. (in Brunck. *Simonid.* 62.) we ought undoubtedly to read *δεῖδιτε* instead of *δεῖδετε*. Compare the various readings *δεῖδιμεν*, *δεῖδέμεν*, *Od.* ι, 274. As the verse can in every instance dispense with the form *δεῖδω*, the poets appear to have been swayed in their preference of that or *δεῖδια* by merely metrical reasons. Compare *Il.* κ. 39. with φ, 536.—On *δεῖδω* we have only further to observe that in many Lexicons [Schneider's and Passow's for instance] it serves as the theme for the whole verb: but our statement must have made it sufficiently clear that it originally took its rise from *δεῖδια*. And it is equally clear from the above-mentioned *δεῖδνῖα*, (as a substitute for which *δεῖδουσα* must have been at once apparent,) and from *δεδῖασιν* in so old a poet as the author of *Il.* ω. must at all events have been, and who would therefore certainly have used *δεῖδουσι*, that this present was unknown to those old writers further than in its first person.

the Epic language in this its shortened form, whence Homer has more than once the imperf. *δίε* (*έδιε*), e. g. Il. λ, 556. ρ, 666.*

This Epic *δίω* contained also the idea of *to fly, run, διόν* Il. χ, 251. Hence the causative idea of *to frighten away*; but this is expressed in Homer, contrary to the analogy of other writers, by the passive form *δίσσθαι, δίωμαι, &c.* (Il. μ, 276. η, 197.). But there must have been also an active transitive *δίημι*†, pretty nearly corresponding in meaning with this, from which two Homeric forms come: 1. *ένδιεσαν, they urged* (the dogs) *on*, Il. σ, 584. 2. *δίενται*, pass. or midd. with a neuter sense, *they run*, Il. ψ, 475. Hence the infin. *δίσσθαι* may belong to both forms and both meanings, as in Il. μ, 276. and 304.

In Æschyl. Pers. 697. 698. (in both which verses the present reading is *δέομαι*, a theme formed without any authority,) the old editions and the majority of the manuscripts have *δείομαι*, contrary to the metre. But three manuscripts, according to Hermann, give *δίομαι*; which must therefore be the true reading concealed under the above corruption; and what in Homer is expressed by *δίω* is thus represented in Æschylus by *δίομαι*, which with *δέδια* has in its favour the analogy of *κήδομαι κέκηδα, έλπομαι έολπα*, and the like.

ΔΕΚ—. See *Δείκνυμι* and *Δέχομαι*.

Δέμω, I build, and midd. *δέμομαι*: aor. 1. *έδειμα*; midd. *έδειμάμην*; perf. 1. *δέδμηκα*‡, perf. 2. *δέδομα*, perf. pass. *δέδμημαι*.

The pres. and imperf. are rare even in the poets. The pres. is found only in the part. *δέμοντα*, Hymn. Merc. 188.; the imperf. *δέμον* in Od. ψ, 192.; but the aor. act. and midd. occur in the Ionic writers, and later in common prose. The perf. pass. is used by Herodot. 7, 200. The form *δείμομεν*, Il. η, 337. is the conjunct. aor. 1. act. shortened from *δείμωμεν*.

Of the sister-form § *δομέω* we find principally the aor. and perf., but their usage is also limited; see Lobeck ad Phryn. p. 587. sqq. The common language used *οικοδομέω*, e. g. *ψκοδόμησε τείχος*, and the like.

* Nay the theme exists unshortened, but in a poem which can hardly be quoted with such a view as this, in Orph. de Lapid. 335. *δείμεν*, where however Hermann has adopted (I see no reason why) Tyrwhitt's correction *δειδέμεν*. See the preceding note.

† The pretended verb *δίημι*, said to have the same meaning as *διαίνω, to water*, and which is so described in Schneider's Lexicon, is erroneous. All the forms of that kind belong to *δίημι*: see Riemer's Lex. and Lobeck ad Phryn. p. 27. [Passow places the different forms *διείς, διέμενος*,

&c. under *δίημι*, which he says is contracted from *δίημι*.]

‡ It may be doubted whether this perf. be formed by metathesis like *βέβληκα* (see Βάλλω and note), or by a mere syncope: on the former hypothesis it will run thus, *δέμω (ΔΕΜ, ΔΜΕ) δέδμηκα*; by the latter, like *νέμω νενέμηκα, δέμω (δεδέμηκα) δέδμηκα*.

§ Many dissyllable barytone verbs, which have *ε* in the syllable of the stem or root, make sister-forms by changing the *ε* to *ο*, and taking the termination *έω*; as, *φέρω φορέω, τρέμω τρομέω, φέβομαι φοβέομαι, &c.*

The same stem or radical word Δέμω has also the meaning of *to tame* in the following forms; perf. δέδμηκα; perf. pass. δέδμημαι; aor. 1. pass. ἐδμήθην, part. δμηθείς; aor. 2. ἐδάμην*, part. δᾶμεις. Beside these was formed the present in the following manner: 1. δαμάζω and δαμάω. 2. by the insertion of the syllable να, δάμνημι and δαμνάω†. Of these δαμάζω has become the usual form in prose as well as verse, and is inflected regularly through all its tenses like the derivative verbs in άζω: δαμάω, as a present, is the Epic sister-form of δαμάζω (like αντίάω for αντίάζω), Il. α, 61.; but its forms are at the same time the Ionic and Attic future of δαμάζω; e. g. δαμάα, Il. χ, 271. δαμώσιν, Il. ζ, 368. ‡. MIDD. δαμάζεσθαι, δαμάσασθαι, Eurip. Hom. &c. δάμνασθαι, Hom. Hes.

Δέρκομαι, or perf. with the meaning of the pres. δέδορκα, (see Buttm. Lexil. p. 202. note,) *I see, look*. Aor. by transposition ἔδρακον, which act. form is used particularly by the Epics; the other poets use the two aorists belonging to the deponent δέρκομαι, viz. ἐδέρχθην, Soph. Aj. 425. and ἐδράκην, Pind. On the short α in ἔδρακον see Πέρθω.

There are no grounds for a pres. act. δέρκω. The perf. δέδορκα has in Pindar (Ol. 1, 153, &c.) a pass. or intrans. meaning also, φέγγος, φάος δέδορκε, *is seen, shines*.

Δέρω, *I skin, I beat*, is inflected regularly according to the rules of verbs whose characteristic letter is one of the four liquids, λ, μ, ν, ρ. Thus it has no fut. 1. but a fut. 2. δερῶ; its aor. 1. is not formed in σα but in α, as ἔδειρα; its perfect 1. is (with the change of ε to α, like πείρω, περῶ, πέπαρκα,) δέδαρκα and its perf. 2. δέδορα. In the pass. it has a fut. 2. δαρήσομαι, and an aor. 2. ἐδάρην§.

An Attic sister-form of the present is δαίρω, [whence the infin. aor. δῆραι,] Aristoph. Nub. 442. Av. 365. See Heind. ad Plat. Euthyd. 35. Passow mentions also a later Ionic pres. δείρω, as probably formed from the aor. ἔδειρα. Verbal adj. δαρτός, Ep. δρατός.

* Beside these two synonymous aorists there has been quoted a syncop. aor. ἐδμητο; the only authority for which is Antim. Fragm. 19. ap. Pausan. 8. p. 651.; where however the reading γ' ἐδμηθ' is false. The manuscripts have δ' ἐδμηθ' contrary to the context. But Schellenberg saw that the true reading is, Ὅς ῥα τότ' Ἀδράστῳ τριτάτῳ δέδμηθ' ὑπ' ἄνακτι.

† Like περνάω πέρνημι from περάω; and with the change of ε into ι, κιννάω κίρνημι from κεράω (κεράννυμι), πιλ-

νημι, πίννημι and σκιδνημι from πελάω, ΠΕΤΑΩ, ΣΚΕΔΑΩ. These derivatives occur mostly in the dialects and poets.

‡ Thus we have as futures τελέει, Il. θ, 415. τελεῖ, Plat. Protag. p. 311. b. καλεῖ, Xen. Symp. 1, 15. καλεῖσθε, Demosth. Lept. 5. κορέεις, Il. ν, 831. These futures in έω—ω, and άω—ω, with a similarly sounding present, are not very numerous. Compare ἐλαύνω and περάω.

§ The aor. 1. also did however exist; see δαρθείς in Lex. Seguer. 2. p. 89, 5.

Δεύω, *I wet*, is inflected regularly. The Epic δέυομαι see under Δέω, *I am wanting*.

Δέχομαι, Ionic (but not Epic) δέκομαι, *I receive*; depon. midd.: fut. δέξομαι, also δεδέξομαι, Il. ; aor. 1. ἐδέξαμην.—Pass. perf. δέδεγμαι; pluperf. ἐδεδέγμην; aor. ἐδέχθην, part. δεχθείς, (in a pass. sense) *taken*.

The perf. δέδεγμαι has in the Epics another peculiar sense of a present, *I wait*, e. g. δεδεγμένος εἰσόκεν ἔλθης, Il. κ, 62. Also, *I receive*, particularly of one who stands to receive an attack, or waits for game; e. g. δεδεγμένος ἐν προδοκῇσιν, Il. δ, 107. Imperat. δέδεξο, Il. ε, 228. υ, 377., to which belongs with a similar active sense the fut. δεδέξομαι, Il. ε, 238. But δείδεγμαι, *I welcome*, similar as that idea may seem to be to the above meaning, belongs to δεικνυμι, as we have shown under that verb.

The syncop. aor. (ἐδέγμην) ἔδεκτο, δέχθαι, imperat. δέξο, has been mentioned before in a note under the root ΓΕΝ—. According to the analogy there laid down it has the sense of an aorist, and therefore means *received*, exactly synonymous with ἐδέξαμην; compare Il. ο, 88. with α, 596. It happens however that the 1. sing. ἐδέγμην does not occur in this meaning but only with that of an imperf., *I was waiting for, expecting*, (e. g. Od. ι, 513.) and in the same way the particip. δέγμενος, ποτιδέγμενος, has only the sense of *waiting, expecting* (e. g. Il. ι, 191. η, 415.), that is to say, the sense of the perf. δέδεγμαι as given in the last paragraph; in which therefore these forms differ from the analogy of the syncopated forms laid down in the above-mentioned note under ΓΕΝ—. But since at Il. μ, 147. δέχεται, which is not an historical form, is used in speaking of the waiting for an attack, consequently in the exact meaning of δεδέχεται, it is clear that the perf. δέδεγμαι in this its peculiar sense (as a present), which sense the *present* δέχομαι *never* has, was able to throw off the reduplication,—a rare occurrence, of which we find but two or three instances, and those in the later writers*; we must therefore lay down for δέχομαι in the old Epic writers a twofold usage: viz.—

δέχομαι, *I receive*; sync. aor. (ἐδέγμην) ἔδεκτο, &c. *received*.

δέδεγμαι or δέγμαι (whence δέχεται) *I wait for, expect*; pluperf. (with the force of an imperf.), ἐδεδέγμην or ἐδέγμην, part. δεδεγμένος or δέγμενος.

From the form δέκομαι would come (see the second note under Δέμω†)

* See Γεύω.

† That is to say, according to the analogy laid down in that note from δέκομαι

might be formed δοκέομαι, from which would come regularly δεδοκήμενος.

also the Epic perf. *δεδοκημένος*, Il. ο, 730. Hes. α, 214. in the sense of the above-mentioned *δεδεγμένος*. We find in Apollon. Lex. *δεδοκημένος· ἐκδεχόμενος, ἐπιτηρῶν*: which is therefore to be distinguished from the Attic *δεδόκημαι* under *δοκέω*.

Δέω, I bind: fut. *δήσω*; aor. 1. *ἔδησα*; perf. *δέδεκα**; perf. pass. *δέδεμαι*; aor. 1. pass. *ἐδέθην*.—MIDD. The fut. 3. (or paulo-post fut.) *δεδήσομαι* generally supplies in Attic writers the place of the non-Attic fut. 1. pass. *δεθήσομαι*, which however is occasionally found, e. g. Demosth. c. Timocr. 126. 131. 190.—Dissyllable contracted verbs do not in general take the contraction, except in *ει*: thus we have *τρειῖ, πνειῖν*, but *τρέομεν, πνέουσι, &c.*: *δέω, I find*, is however an exception; for we find *τὸ δοῦν, τῷ δοῦντι*, Plat. Cratyl. (ὁ) *ἀναδῶν*, Aristoph. Plut. 589. *διαδοῦμαι, &c.*; in which respect it differs from *δέω, I am in want of*, which makes *τὸ δέον, δέομαι*, and even sometimes *δέεται*.

On the above-mentioned usage of the future see Moeris and Thom. Mag. in v. We will only remark that it is not to be considered as an aberration of the pronunciation from *δ* to *θ*, for the future 3. is used in some other verbs in the same way: see particularly *Πιπράσκω*.

Instead of *δέω* the older Ionic and Attic language had a present of a more distinct and intelligible sound, *δίδημι*; e. g. imperf. *δίδῃ*, Il. λ, 105.; *διδέντων*, Od. μ, 54. according to the reading of Aristarchus; *διδέασι*, Xenoph. Anab. 5, 8, 24. as taken from the most credible sources. See Porson. ad Schol. Od. ι. c.

Δέω, I am in want of, I fail: fut. *δεήσω*; aor. *ἐδέησα*, for which Homer has once *δῆσεν*, Il. σ, 100. This verb is generally impersonal; *δεῖ, it is wanting, it is necessary, (il faut)*, conjunct. *δέη* (contr. *δῆ*), optat. *δέοι*, infin. *δεῖν*, part. *δέον*, Att. *δεῖν*; imperf. *ἔδει*; fut. *δεήσει*; aor. 1. *ἐδέησε*. Pass. *δέομαι* (as depon. *I am in want of*), *δέη* or *δέει, δεῖται, &c.*; fut. midd. *δεήσομαι*; aor. 1. pass. *ἐδέηθην*. This voice is never impersonal.

* This verb, like *αἰνέω, αἰρέω, ποθέω*, and many others, inflects some of its tenses regularly with *η*, e. g. its future and

aor. 1., but others with *ε*, viz. its perfects and aor. passive.

This verb, with respect to its contraction, differs from the preceding merely in the forms which in *δεῖν*, *to bind*, are contracted to *οὔ**. But the contraction also to *ει*, which is regularly found in all verbs of this kind, was partly omitted in the one before us; for instance in the 2. pers. sing. (which is of rare occurrence) *τοσούτου δέεις*, Isocr. Busir. 5, p. 222.; and Xenophon uses *δέεται*, *δέεσθαι*, perhaps always, as it is still preserved in many passages†.

The conjunctive of the impersonal is frequently found in verse as a monosyllable, because according to some *δέη* though written as two syllables was pronounced as one. See Meineke on Menand. Fr. Inc. 28. and 39., and a fragment of Philetærus ap. Athen. 10. p. 416. f. But there is an old precept, well deserving attention, according to which *δεῖ* and similar monosyllables are said to have had at the same time the force of conjunctive as well as of indicative. See Reisig on Aristoph. I. p. 44.‡

The Grammarians mention as a contraction of a peculiar kind the neut. part. of the two verbs *δεῖν*, *to be in want of*, and *δοκεῖν*; that is to say for *δέον* (which is otherwise never contracted) *δεῖν*, and for *δοκόν δοκεῖν*, the same in sound as their infinitives, and which they

* Compare the preceding verb, particularly toward the end of the first paragraph.

† *Δέεσθαι*, Mem. 1, 6, 10. Anab. 7, 7, 31.; *δέεται*, Anab. 7, 4, 8.; *δέεται* and *προσδέεται* three times in Mem. 3, 6, 13, 14.; *ἐδέετο*, Hell. 6, 1, 18. In some of these passages no manuscript can be quoted against this reading, in others very few; notwithstanding which, the common form has been of late introduced by the editors into all; while in another passage (Mem. 4, 8, 11.) this was done long ago, although the old editions and four manuscripts have *προσδέεται*. Eight passages in a single author, while not one is quoted from any of the older writers, are sufficient to warrant our attributing with certainty to this author at least, an Ionicism, of which the existence is very probable at that æra of the Atticism and in that particular verb; while we can see no reason for this form, which was unknown to the other Attics, having been foisted into this one writer by copyists or grammarians. In addition to this we have the gloss of the Antiatticist in Bekker p. 94. *Ἐδέετο ἀντὶ τοῦ ἐδέετο*, which merely proves the great probability of what was most probable before. The only usage of later writers and Grammarians (see Schæfer ad Greg. p. 431.) at a time when certainly

every one pronounced *δεῖσθαι*, is a single affected imitation of Xenophon. Among the instances of similar resolution in other verbs mentioned by Lobeck ad Phryn. p. 220. sqq. are only two from pure writers of *πλεῖν*, which may be seen under that verb. These make it probable that the Ionicism was still familiar enough in those short verbs, to cause it to be preferred in the case before us.

‡ Dobree (on Aristoph. Plut. 216.) rejects much too disdainfully this precept given in the Hort. Adon. 187. b., for the truth of which I certainly cannot answer, but which is undoubtedly taken from one of the older Atticists: for this writer quotes (exactly as Phrynichus often does, e. g. pp. 70. 84. 120. 250. Lob.) the *ῥήτορες*, that is to say the later ones, as using the common form. If now we compare *δηλόει* *δηλοῖ*, we have an analogy for *δέγ* *δεῖ*. The passages quoted by Reisig from Aristophanes Plut. 216. Ran. 265., where the reading in many, and those the best manuscripts, is *κἄν δεῖ*, "and even if it must be," give the above-mentioned precept great weight. Still this usage, if I have stated it correctly, cannot be the same as a similar one in *κεῖμαι*, as *μὴ διάκειμαι* does not arise from contraction.

even call *Attic* forms. See Greg. Cor. in Att. 72. with the notes. Apollon. de Adv. p. 542, 33., and the Exc. Paris. at the end of Schæfer's Gregorius, p. 678. Phavor. vv. δέιν and πλείν. But there are no instances quite free from doubt; which warrants our suspecting that the existence of these forms arose entirely from the syntax of the sentences being mistaken, and that the forms are really infinitives standing elliptically or used as substantives*.

Homer has this verb with the stem or root ΔΕΥ- instead of ΔΕ-, very frequently as a passive δέυομαι, ἐδέετο, δηνήσομαι, and once as active ἐδέυσεν, Od. ι, 540., both voices in the sense of *to be wanting*; so that the poet, in speaking of a momentary event, appears to have used the aor. act. instead of the common prose form δεθῆναι. In the midst of this great unanimity of meaning in the root ΔΕΥ-, we find two passages which are very striking: 1. Il. ι, 337. which has the impersonal δέι, whereas in all the other passages χρή is used in a similar sense: 2. Od. σ, 100. ἐμείο δ' ἔδησεν in the sense of the above-mentioned ἐδέυσεν, where the common form ἐδέησεν therefore is shortened in a way which we meet with nowhere else.†

* In the first place, it is very remarkable that the Lexicons of Atticists and rhetoricians which have come down to us, and which do not overlook the comparative πλείν for πλέον, have not the two forms in question: beside which, some of the manuscripts, even that of Gregory, mention only πλείν, and have not the addition of δέιν ἀντι τοῦ δέον: while δοκεῖν depends entirely on the most uncertain authorities, Phavorinus and the above-mentioned Exc. Paris. Hence it is highly probable that some of the very late Grammarians were the first to make use of the well-known case of the comparative πλείν for πλέον, in order to understand δέιν and δοκεῖν in certain phrases as participles. Whence under the word Δέιν in the Etym. M. we find after that explanation the following, ἡ ἀπὸ τοῦ δέειν, δέιν. The gloss itself may be compared with those on Δέιν ψήθην and Δέιν in Hesychius. And how suitable the article is to the infinitive τὸ δέιν, τὸ δέον, in the latter Lexicographer, is clear. Under these circumstances the example from Lysias c. Alcib. 1. p. 140. 12. (the only one which has been hitherto adduced,) is of no weight, as the passage is otherwise corrupted, and those manuscripts which are well known have only δέι, while δέιν as well as δέον is an arbitrary correction: one of these

we must choose, and our choice will of course be regulated by a consideration of all that has been brought forward. As to δοκεῖν, I have no doubt that it depends entirely on a comparison of the expression ἐμοὶ δοκεῖν with ἐκείνῳ δοκοῦν; but this comparison is most uncertain; for the meaning of the latter is, "since it seems good and pleasing to him," that of the former "as it appears to me," which in Herodotus is evidently an infinitive, ἐμοὶ δοκέειν (see Herm. ad Vig. not. 204.). We have now therefore to consider the contraction as stripped of all analogy; for πλείν, if that be the only instance, is sufficiently explained as shortened from πλείον, which in a phrase of daily occurrence like πλείον ἢ μύριοι is very conceivable. But in πλείον the pure sound of the stem or root is ει, which in δέον or δοκέον is unheard of even in the Ionic dialect. Further, the name Κλεισθένης, which the Grammarians introduce also in the comparison, is compounded not of Κλεο- but of Κλει-, from κλέος, as ὀρείνομος from ὄρος; and, not to omit anything bearing on the question, the name Νελέως is not from Νεόλεως, but a dialect from the old name Νηλεὺς, the head of the family of that old colonist.

† If criticism be not bound to consider as sacred whatsoever the old rha-

ΔΗΚ-. See Δάκνω.

Δήω. See ΔΛ- 4.

Διαιτάω, *I arbitrate*: pass. with fut. midd. *I live in a certain way, lead a certain kind of life*. The only irregularity in the formation of this verb is in the augment, as it makes sometimes ἐδαιτήσα, sometimes διήτησα, and has even the double augment κατεδιήτησα. Compare the following.

Διακονέω, (and διακονέομαι depon. midd.) *I serve*. Like the preceding verb its irregularity consists in the augment: thus ἐδιακόνησα and διηκόνησα, δεδιακόνηκα and δεδιηκόνηκα.

On the derivation of this word, which is indisputably not compounded of διά, see Buttm. Lexil. p. 231.

Διδάσκω, *I teach*, loses the σ in the formation; thus fut. διδάξω; aor. 1. ἐδίδαξα; perf. δεδίδαχα; perf. pass. infin. δεδιδάχθαι, II. λ, 831. &c.—MIDD.

It comes from ΔΑΩ, and is exactly like ἀλύσκω, which may be compared with it. In the poets we meet with another future διδασκήσω, e. g. in Hes. ε, 64. Hymn. Cer. 144.

Δίδημι. See Δέω, *I bind*.

Διδράσκω, *I run away*, generally occurs in composition with ἀπό, ἐξ, or διά: fut. δράσομαι; perf. δέδρακα; all with a long; hence Ion. διδρήσκω, δρήσομαι, &c.—Aor. 2. ἔδρᾱν, -ᾱς, -ᾱ, -ᾱμεν, -ᾱτε, ἔδρᾱσαν and ἔδρᾱν; conjunct. δρῶ, -ᾱς, -ᾱ, &c.; optat. δραίην; imperat. δρᾶθι; infin. δρᾶναι; part. δράς, δράντος (not δρᾶντος); Ion. ἔδρην, -ῆναι, &c.: but δραίην, δράς retain the α, according to the analogy of ἔστην.

psodists and critics have handed down as the text of those primæval monuments of antiquity, it would be easy to alter the one passage to χρή, and the other to ἐμεῦ δ' ἐδέησεν. If however the Homeric formation δηνήσω be compared with the common δέησω, there will be great probability in the conjecture of some moderns, that this verb had originally a digamma, which in some cases produced the diphthong ευ, as in εὔαδεν; while in others it was en-

tirely omitted, as in δέησω, εἶαδεν. Hence also we may find it easier to explain how δέεσθαι, &c. remained longer than others in a state of resolution; and to bring πλέει within the same analogy we may adduce the formation ἔπλευσα. But the steps by which we advance here are not so sure as in εὔαδεν and κανάξας: we will therefore content ourselves with merely pointing out the probability.

The form ἀποδιδράναι in Thucyd. 4, 46., which would come from διδρῆμι, Bekker has now amended (from the reading of several manuscripts) to ἀποδρᾶναι; but in Dio Chrysost. to. 1. p. 52. we read ἀνάγκη μισεῖν, αὐτὸν καὶ ἀποδιδρᾶναι* θέλειν, which might very well have been grounded on such a precedent as the above passage of Thucydides.

The aor. 1. ἔδρᾱσα, which is the regular aorist of δρᾶω, *I do*, was also that of διδράσκω in the common dialect, and after the time of Aristotle in the written language; here and there it is found also in some copies of the earlier authors†.

The formation of the aor. 2. in ᾶν, &c. detailed above not only arises completely from the analogy laid down in the note under Γινώσκω, but is also expressly given in the same way by Phrynichus in the Appar. Sophist. p. 11. Two instances of the 1. sing. occur also in Lex. Seguer. 6. p. 419, 31. The quantity of the ᾶ is evident from the Ionicism ἔδρην, and from the following conclusion of an anapaestic verse of Aristoph. in Herodian (Piers. p. 465.), δεῦρο δ' ᾶν οὐκ | ἀπέδρα|μεν: with which we may join the unquestionable amendment of Reiske in Eurip. Heracl. 14. ἐξέδραμεν for ἐξέδραμον. Compare Γηρᾶναι. But that the α in the 3. plur. ἔδραν should be short, is only according to the general rule of the aor. 2. of verbs in μι, with which this aorist corresponds‡. We have only to add one remark, that according to the grammarians Phrynichus and Herodian this form must have been used by the Attics also; Thucydides and Xenophon however have only the regular ἀπέδρασαν.

Δίδωμι, *I give*: fut. δώσω; aor. 1. ἔδωκα; perf. δέδωκα; aor. 2. ἔδων; perf. pass. δέδομαι; aor. midd. ἐδόμην.

Homer has in the pres. 2. and 3. sing. διδοῖς, διδοῖ, as formed from διδόω, Il. ι, 164. 519., which forms occur also in Herodot. and Hippocr. But διδοισθα, or rather διδοῖσθα, is found only in Homer, e. g. Il. τ, 270. The following forms are also Homeric only; the imperat. pres. δίδωθι (Od. γ, 380.), the infin. pres. διδοῦναι (Il. ω, 425.), the fut. διδώσειν, δι-

* The circumflex need not excite our suspicion against this form; not only because we find it so often erroneously placed over the termination in ᾶναι, but because the radical long α in this verb might certainly produce a present in ᾶμι, ᾶναι.

† Thus it is easy to conceive that ἀποδράσας and -άσασα, wherever they are now met with in Attic writers, are corruptions of ἀποδράς and -ᾶσα. See Bekker on Andoc. Myst. 125. Lys. c. Andoc. 28. and compare Γηράω.

‡ Thus the Dorics and Epics use ἔθεν, ἔσταν, ἔδον, ἔδυν, for ἔθεσαν, ἔστησαν,

&c. The same takes place in other anomalous aorists, as ἔτλᾶν, βᾶν, for ἔτλησαν, ἔβησαν, Hom.

§ This irregular aorist in -κα is principally used in the sing. in good writers: in the plur., particularly in 1 and 2 pers., the Attics generally preferred the aor. 2. There are neither moods nor participles of the form in -κα, except the participle of the middle, which however with its indicative belongs to the Ion. and Dor. dialects. Except this indic. and participle, the other moods of the middle are never met with. In Attic prose we find, of the middle, the aor. 2. only.

δώσομεν (Od. ν, 358. ω, 314.), and the aor. 2. δόσκον for ἔδων (Hom.).* —The imperat. pres. δίδοι, as from δίδοιμι, is an unusual Doricism for δίδου, in Pind. Ol. 1, 136. The infin. pres. διδῶν† (Theocr. 29, 9.) is also Doric. Instead of ἐδίδοσαν, the Dorics and Epics used ἔδιδον, δίδον, Hymn. Cer. 328, 437. On the unusual accentuation of the conjunct. pass. δίδωται and the opt. pass. ἀπόδοιντο, which look like Atticisms, (Fischer quotes some instances from Ionic writers,) see the second paragraph under Δύναμαι.

The form δόθι, and θέτι from τίθημι, are never used. The former was once the reading in Nicand. Th. 562., but is now rejected by the discovery of better manuscripts. Δῶσι is 3. sing. of the conjunct. for δῶ, as ἰστῆσι is for ἰστῆ. As the conjunctive arises from contraction, it is again resolved by the Ionics; thus for διδῶ, ἔδῶ, δῶς, &c. they use διδώ, δῶ, δῶς, δώωμεν, δώητε, &c.: and in this resolved form the Epics shorten the vowel, thus δώομεν for δώωμεν, &c.

Δίζημαι, *I seek*, an Ionic depon. midd. according to the formation in μι, but retaining the η in the passive: thus δίζημαι, ἐδίζητο, ἐδίζηντο, δίζησθαι, διζήμενος, Herodot.; δίζηαι, Od. λ, 100.; ἦν δίζη, Callim. Epig. 11. The shortened forms δίζεαι (Theocr. 25, 37.) and δίζεο (in an hexameter in Etym. M. v. ἀσελγαίνειν) are perfectly regular. But the forms of the proper theme in -ομαι‡ are also frequently found. In Herodotus however those in -εται, -ετο, -εσθαι, are now, according to the manuscripts, universally changed into those with η: and in Callim. Epig. 17., where hitherto has stood δίζονται, Jacobs has adopted from the Vatican manuscript (vii, 459.) δίζηνται, so that the other formation in general, at least in the older writers, may be doubted§. Fut. διζήσομαι, Od. π, 239.; aor. 1. ἐδιζησάμην ἔμεωντόν, Heraclit. ap. Plut. adv. Colot. 20. p. 1118.

The verb δίζω, which occurs in Il. π, 713. and in an oracle in Herodot. 1, 65. with the meaning of *to doubt*, is supposed to be the same stem or family as δίζημαι. Compare Ἐξέδισεν preserved in Suidas from some lost writer.

Δικεῖν, infin. to ἔδικον, *I threw*; a defective poet. aorist [found in the lyric and tragic poets, with no other tenses except the aor. 1. ἔδιξε in Simmias Br. Anal. 1, 208. In Lycophr. 531. is πῆδημα λαιψηρόν δικών.]

* On this iterative see δύσκειν toward the end of Δύω.

† See Mus. Ant. Stud. 1. p. 242. sqq.

‡ In Brunck's Anal. 3, 216. is διζομένη.

§ In Apollon. 1, 1208. the reading διζετο κρηναίης has been preferred perhaps a little too hastily, on account of the rare

occurrence of δίζομαι. But ἐδίξετο in Moschus 2, 28. stands undisputed, as it does in the following fragment, perhaps of Callimachus, in Suid. v. ἄγκος; ποσσὶδ' ἀνελθεῖν Ἄγκος ἐς ὑψικάρηνον ἐδίξετο: not to mention (see Ind. Gesn.) the Orphic poems.

Διστάζω, *I doubt*, (like βαστάζω and νυστάζω,) seems to partake of the two formations of verbs in -ζω; its future is διστάσω, and though I know of no examples of the formation in -ζω, -γμαι, &c., yet the verbal substantive is δισταγμός, and still we find δίστασις.

Διψάω, *I thirst*; fut. διψήσω; infin. διψῆν, never διψᾶν.

Δίω. See Δεῖσαι.

Διώκω, *I pursue*, has the fut. διώξω in Xen. Cyr. 6, 3, 13. Anab. 1, 4, 8. and Demosth. p. 989.; but the general Attic fut. is διώξομαι, Aristoph. Equ. 368. Elmsl. Ach. 278. Plat. Theæt. p. 168. a. On ἐδιώκαθον, διωκάθειν, from διωκάθω, see Ἀμύνω and note.

ΔΜΕ-. See Δέμω.

Δοάσσατο, δόαται. See Δέαται.

Δοκέω, *I seem, appear*; also *I think*: it forms its tenses from ΔΟΚΩ, as fut. δόξω, aor. 1. ἔδοξα; but takes its perf. from the passive δέδογμαι, *I have seemed*.

The regular formation δοκήσω, aor. 1. ἐδόκησα, belongs to the poets. Thus δεδόκημαι in Pind. Nem. 5, 36. Eurip. Med. 761. Aristoph. Vesp. 726. (also Herodot. 7, 16, 3.) must be distinguished from the Epic δεδοκημένος under Δέχομαι.

For a full account of the supposed neut. part. δοκεῖν for δοκοῦν, see Δέω, *I am in want of*, with note.

Δουπέω, *I sound heavily, I fall*: fut. δουπήσω; perf. δέδουπα; aor. 1. ἐδούπησα and (Il. λ, 45.) ἐγδούπησα from a stem or root ΓΔΟΥΠ-, which appears to bear the same relation to δουπέω as κτυπέω does to τύπτω*.

Δράσσω, Att. δράττω, *I seize, grasp*; but the middle is more usual in the same sense.

Hence the 2. pers. perf. pass. δέδραξαι is used in Eurip. Tro. 745. as a middle. [So also δέδραγμένος, Il. ν, 393. Soph. Antig. 235.—Passow.]

* I suppose for instance that γδουπ- and κτυπ- are essentially the same onomatopœia for the sound proceeding from a heavy body, whether striking or struck;

and hence that δουπεῖν came to signify the falling of such a body, τύπτειν the beating it.

Δράω, I do, is inflected regularly with a long ; hence the perf. *δέδρακα* is common to this verb and to *διδράσκω*.

Beside *δέδραμαι* we find *δέδρασμαι*; see Thucyd. 3, 54. Hence the verbal adj. *δραστός, δραστήος*.

[*Δρώμι* is an Epic form produced from the optat. pres. act. *δρῶμι*, (Od. 9, 317.), and the only instance in Homer of this verb in its simple form: it was most frequent in the Doric dialect, in which it was used like the Attic *πράττω*, Aristot. Poet. 3, 6.—Passow.]

Δρέπω, I pluck, is inflected regularly; thus fut. *δρέψω*, &c. The midd. is frequent: [*αἶμα δρέψασθαι* is an unusual expression in Æschyl. Sept. 720. Verbal adj. *δρεπτός*.—Passow.]

In Pind. Pyth. 4, 234. *δραπών* is the particip. of the aor. 2., and perhaps the only part of that tense to be met with: but such solitary forms are not unusual in this aorist. *Δρέπτω* is less common than *δρέπω*; we find it in Moschus 2, 69. The middle *δρέπτομαι* is of more frequent occurrence; *δρεπτομέναν*, Anal. 1, p. 241. No. 81. Compare *Γλύφω*.

Δρύπτω, I tear the flesh, scratch, is inflected regularly: fut. *δρύψω*; perf. *δέδρυφα*; perf. pass. *δέδρυνμαι*; aor. 1. midd. *δρυνάμενος*, Od. β, 153.

That *ἀποδρύφω* in Il. ω, 21. cannot be an aorist, as some have explained it to be, is evident from the construction of the sentence. It must therefore be the pres. optat. of a sister-form *ἀποδρύφω*; and we know that it is not unusual for the more simple form of a verb to have been retained in the poets only, or formed by them on account of the metre, while the other passed into general use*.

Δύναμαι, I can, forms the pres. and imperf. like *ἵσταμαι*; depon. with fut. midd. *δυνήσομαι*; aor. 1. pass. *ἐδυνήθην*†, *ἡδυνήθην*, or *ἐδυνάσθην*, which last form (more Ionic than the others) never takes the augment; aor. 1. midd. *ἐδυνησάμην*, Hom.; perf. *δεδύνημαι*. Verbal adj. *δυνατός, possible*.

In the passive of all verbs in *μι* there are instances in the common language of a formation in the conjunctive and optative moods, by which they assimilate, sometimes in sound but always in accent, to the common conjugation. Instances in *τίθεμαι, ἵσταμαι, δίδομαι* may be seen under

* Thus *βλάβεται* in Hom. for *βλάπτω*, *λίτομαι* in the Hom. Hymns for *λίσσομαι*, *στενάχω* Epic for *στενάζω*.

† On the double augment see *Βούλομαι* and note.

their respective verbs: in the present case we have as proparoxytons, the optat. *δύναιτο* and the conjunct. *δύνωμαι*, (Ion.) *δύνηαι*, *δύνηται**, which have undoubtedly been introduced into Homer from the common language.

The shortening of the 2. pers. sing. *-ασαι* by the Attics into *-α* does not apply to this verb, which took rather the Ionic form *δύνη†* (Ion. *δύνεαι*) and was used thus by the Tragedians (Eurip. Hec. 253. Androm. 238. Soph. Phil. 798. ed. Buttm. with the notes). In prose *δύνασαι* only was in use. But in the imperf. the Attics preferred even in prose the form *ἐδύρω*, *ἡδύνω*, to that in *-ασο*. Moeris, p. 182. Xen. Anab. 7, 5, 5.

Of the three forms of the aor. 1. pass. *ἐδυνάσθην* is the only one in Homer: it is preferred by Herodotus (see Wessel. on 7, 105.), and is frequent in Xenophon. The Attics prefer the double augment *ἡδυνάμην*, *ἡδυνήθην*; the former occurs also in Herodot. 1, 10. But in Thucyd. and Xenoph. the simple augment is the more common. Homer generally uses the aor. midd. *δυνήσατο*.

Δύω. Of this verb some tenses have the immediate meaning *to go into*, and others the causative meaning *to put into*, *envelope in*; while in all essential points it follows the examples of *ἵστημι* and *φύω*, and the analogies laid down in sect. 113. of my Grammar‡. The pres. act. *δύω*, *καταδύω*, &c. has the causative meaning *to envelope in*, *to sink anything*, and retains it in the fut. and aor. 1. act. *δύσω*, *ἐδύσα*. Pass. *ἐδύθην* with *υ* short §. The MIDD. *δύομαι*, *δύσομαι*, *ἐδυσάμην* has therefore the meaning *to wrap oneself up in*, which then very naturally makes a transition to the intransitive or immediate sense, *to go into*, *go under*, *sink under*. But this again takes a transitive meaning, e. g. *to put on*

* Notwithstanding *δύναιμαι* as a proparoxyton is the only form in use, according to which we find *δύνηαι* (Il. ζ, 229.) accented in the same way, yet the Ionians admit the resolution and write *δυνέωμαι*; e. g. in Herodot. 4, 97. Compare *Ἐπίσταμαι*.

† [Yet Passow says that *δύνη* is in good writers conjunctive only, though it does occur in Eurip. Hec. 257., and that the Att. and Dor. is *δύνηα*, Schæf. Soph. Phil. 798.]

‡ [That is, of Buttmann's large detailed Grammar (*Ausführliche Sprachlehre*), of which this Catalogue forms part of the second volume. The section referred to, consisting of twelve pages, is of course too long to be inserted here, and to make extracts or an abridgement would be most unsatisfactory.—ED.]

§ Like *ἐλύθην*, *ἐτύθην*, and the perf. pass. *λέλυμαι*, although from *λύω*, *δύω*, *θύω*, fut. *-ύσω*, &c., all with *υ* long. See *Δέω*, *I bind*, with note; also *Τείνω*.

(a garment). All these meanings belonging to the immediate sense join with the middle voice the *active* perf. δέδυκα and the aor. 2. ἔδυν*. In addition to the above comes a new active form δύνω, which properly speaking is synonymous with the middle δύομαι, as ἔδυν is with the midd. ἐδυσάμην; yet so that in certain constructions and in the compounds these active forms are preferred.

Such is the foundation of the usage in this verb: the modifications arising out of the various deviations of its sense, particularly in the compounds, belong to the lexicons and lexicographers.

The aor. 2. of this verb ἔδυν, like ἔφυν, retains the *υ* long through all its persons (ἔδουμεν, &c.); but the 3. plur. ἔδυν, shortened by the Epic and Doric writers for ἔδυσαν, has the *υ* short according to the regular analogy. See ἔδραν, &c. under Διδράσκω with note. Of the conjunctive and optative moods we must however make particular mention. To form a conjunct. according to the analogy of ἔστην, στῶ, is not possible, but it may follow that of the resolved form στέω or στείω, στήης: and thus we find a conj. δύνω, δύης, δύη from ἔδυν, not only in Homer, (e. g. Il. ρ, 186. ι, 604. λ, 194.) but even in Attic prose, ἐπειδὴν ὁ ἥλιος δύη, Plato Cratyl. 64. p. 413. b.; which forms therefore must not be derived from the present δύνω, nor must we attribute to this latter an immediate sense. Of the optat. δύην (*υ* for *υι*) I can produce but one example, viz. ἐκδύμεν† for ἐκδύημεν (like σταίην – σταίημεν) in Il. π, 99. But according to Bekker's observation, the construction in Od. ι, 377. σ, 348. υ, 286. requires the optative, and consequently in those passages instead of δύη we must write δύν.

The Epic δύσκειν, Il. θ, 271. is the 3. sing. aor. 2. act. for ἔδν, and formed according to the regular analogy of iteratives, like στάσκον, δόσκον, &c. consequently it means, *he drew back each time*.

The Epic sister-forms of the aor. 1. midd. ἐδύσετο‡, imperat. δύσεο, (like ἐβήσετο, imperat. βήσεο,) are some among many instances of the aor. 1. taking the termination of the aor. 2., or, which is the same thing, the aor. 2. taking the characteristic σ of the aor. 1., of which the most complete instance is the well-known aor. ἔπεσον, πεσεῖν, &c.

* For an account of this aorist see note under Γινώσκω.

† See Buttm. Lexil. p. 425. and note.

‡ Amidst the uncertainty which prevails in Homer's text between ἐδύσατο and -ετο, it is very probable that the form in -ατο crept into it from common analogy, and

that the true reading in the Epic poets is always ἐβήσετο, ἐδύσετο. At the same time it is possible that usage might have attached a distinct meaning to each form, and that Homer might have said in every instance δύσετο ὄμιλον, δύσετο ἥλιος, &c., but δύσατο τεύχεα, χιτῶνα, &c.

See Buttm. Lexil. p. 226. note. The Epic participle *δυσόμενος*, used in the sense of a present in Od. α, 24. Hes. ε, 382., is certainly not a future; and as it does not describe one in particular, but the general setting of some of the heavenly bodies, it may be explained as coming from the common expression *δύσεται δ' ἡέλιος*.

Later writers form from *δύνω* an aor. 1., at least in the participle, *ἡλίου δύναντος, μετὰ ἡλίον δύναντα*, Æl. V. H. 4, 1, 1. Paus. 2, 11. Herodotus inflects the form *δύνω*, as he does many other barytones*, as if it were a pres. in -εω; thus 3, 98, *ἐνδυνέουσι*, *they put on*.

E.

Ἐάφθῃ. See Ἄπτω.

Ἐάω, *I permit*, &c. : fut. *ἐάσω*; but in the augment it changes the ε not into η, but into ει†, e. g. imperf. *εἴων*; aor. 1. *εἴασα*, &c.

The Ionics leave out the augment; thus imperf. *ἔων* for *εἴων*, [*ἔασα* for *εἴασα*, Hom. who has also a pres. *εἰάω, εἰῶ*, Il. δ, 55. The fut. midd. *ἐάσομαι* is used in a passive sense, Thucyd. 1, 142.—Passow.]

Ἐγγνάω, *I give as a pledge*; MIDD. *I pledge myself*. This verb is inflected regularly, but is uncertain in its augment: thus we have in general use the imperf. *ἡγγύων*, and the aor. 1. *ἡγγύησα*, yet the perf. is equally common as *ἔγγεγύηκα*; and again we find without any augment at all *ἔγγυήσατο, ἔγγυηκώς* ‡, &c.

Ἐγείρω, *I waken (any one)*: fut. *ἐγερῶ*; aor. 1. *ἡγείρα*; perf. with Attic redupl. *ἐγήγερκα*; perf. pass. *ἐγήγερμαι*. MIDD. *I waken (myself)*; to which we must add the syn-copated aor. *ἡγρόμην*.

* Thus we find *συμβαλλόμενος, ὑπερβαλλέειν, ἐρρίπτεον, πιεζέμενος*, Herodot.

† The following verbs do the same: *ἔχω, ἔρπω* and *ἐρπύζω, ἔλκω, ἐθίζω, ἐλίσσω, ἐστιάω, ἔπω* and *ἐπομαι, ἐργάζομαι*.

‡ See Reisk. Ind. in Isæum. It is remarkable too that the aor. 1. *ἐνεγγύησα, ἐνεγγυησάμην* occurs frequently: see Budæus p. 76. 77. Stephan. Thesaur. and

Lucian. Lexic. v. *ἐνεγγυᾶν*. Budæus explains this to be merely the augment; which is singular, as analogy would require *ἐνεγύησα*. Others place it as without the augment under *ἐνεγγυᾶν*. I consider it to be an anomaly in the augmentation; and that daily pronunciation, deceived by ear and sense, strayed from *ἐνεγύησα* into the double compound *ἐνεγγύησα*.

This aorist has been mistaken by the Grammarians, at least the later ones, who, as we see in Thom. Mag., supposed a present ἔγρομαι. Such a one however is never met with, and the remaining forms are in every instance plainly aorists, e. g. ἔγρετο δ' ἐξ ὕπνου, Il. β, 41. καὶ ἔγρη μισημβρινὸς, οὐδεὶς σ' ἀποκλείσει, Aristoph. Vesp. 774. In the same way the infin. also expresses universally the moment of waking: and hence it was a very easy step to substitute the accentuation of ἐγρέσθαι, and ascribe ἔγρεσθαι to the above-mentioned mistake of the Grammarians. But in a form which has always remained in the common language, and of which the infin. for instance occurs frequently (Od. ν, 124. Apollon. Rh. 4, 1352. Lucian Dial. Mar. 14, 2.), more than usual circumspection is necessary. In a similar case under ἀγείρω, where ἀγέροντο, ἀγερέσθαι occurred only in the old Epic language, and the latter but once, grammatical decision was necessary, and the perfectly regular aorist form required the accent agreeably to the general rule. Here on the contrary it is possible that the form being altered by syncope had caused a deviation from analogy even in the earlier times, an instance of which we shall see in the unquestionable and very similar aorist ἔζεσθαι under Ἰζω. Compare also Πέφρων.

The perf. 2. ἐγρήγορα,

whose anomalous reduplication was probably caused by the sound of ἡγρόμην, ἔγρεσθαι, belongs, like that aorist, to the immediate meaning, and expresses the being in a certain state or situation, *I am watching**. The pluperf. ἐγρηγόρειν has the force of an imperfect.

That no other part of the verb but this perfect (with the force of a present) occurs in the Attic writers, with the meaning of *to watch*, has been sufficiently proved by Fischer (iii. p. 65.), by Porson, by Schneider on Xenoph. Anab. 4, 6, 22., and by Lobeck ad Phryn. p. 119. From it however arose in the common language a present ἐγρηγορέω, and in the writers of the N. T. γρηγορέω. But we find as early as Homer (Od. ν, 6.) a participle ἐγρηγορόων, as if from an indicative in ὦ, ᾗs, ᾗ.†

In Homer we have further, in the place of the 2. plur. ἐγρηγόρατε, a form more convenient for the metre with a passive termination, ἐγρήγορθε‡; and to this we may join the corresponding infinitive ἐγρη-

* See note under Ἄγνυμι.

† The participle ἐγρηγοροῦσα in Hipocr. de Insomn. 1. is therefore defensible,

although we find just before as a present, ἐγρήγορεν.

‡ In the same way from ἀνώγετε, ἀνω-

γόρθαι. We find also in the same poet a very peculiar deviation in the active form of the 3. plur. (likewise with the θ), ἐγρηγόρθασιν.*

Ἔδω. See Ἑσθίω.

Ἐδοῦμαι. See Ἰζω.

Ἐζομαι. See Ἰζω.

Ἐθέλω and θέλω, *I wish, am willing*: fut. ἐτελήσω and τελήσω; but aor. 1. ἤτέλησα; imperf. ἤτελον; and perf. ἤτέληκα in good prose writers; τετέληκα is an Alexandrine perf.; see Lobeck ad Phryn. p. 332.

[These two verbs are the same in meaning, and differ only in form: θέλω is not found in any Epic poet before the Alexandrine æra, ἐθέλω on the other hand never occurs in the iambic trimeter of Attic tragedy: the latter is the regular form in Attic prose, although the former is occasionally met with in the best writers, in such a combination as εἰ θέλεις, Lobeck ad Phryn. p. 7. Hence the Attics naturally preferred the imperf. ἤτελον and the aor. 1. ἤτέλησα, in which the augment comes regularly from ἐθέλω; consequently these forms are not to be compared with ἡβουλήθην, ἡδυνήθην, ἡμελλον. On the difference of meaning between βούλομαι and ἐθέλω see Buttm. Lexil. p. 194. &c.—Passow.]

Ἐθίζω, *I accustom*, is regularly inflected; e. g. fut. ἐθίσω, Att. -ῖω, Xen. Cyr. 3, 3, 53.; but it takes ει for its augment, like εἶω, which see with its note. Compare also the following.

Ἐθω. From this old present (of which we now find no remains in the Epic writers except the participle ἔθων, *being accustomed to*), comes the very common perfect εἶωθα, *I am accustomed to*. The other tenses are furnished by the passive of ἐθίζω, of which the perf. pass. ἐῴσμαι is nearly the same as εἶωθα.

γέτω, came ἄνωχθε, ἀνώχθω; and this seems the most natural way of accounting for the Epic πέποσθε (see πάσχω), viz. πέπονθα, πεπόνθατε, πέποσθε. See under Ἄνωγα.

* These forms do indeed appear in their external relations like a series of anomalies; but I think I can point out a general regularity running through the whole. The transition of ἐγρηγόρατε to the passive form ἐγρήγορθε was justified by the neuter meaning of ἐγρήγορα, which suited

the perf. pass. quite as well as the perf. active, just as in ἀνέμγα and ἀνέμγαι: but this passive might, according to the analogy of ἄωρτο (ἡορτο), retain the ο; and thus ἐγρήγορμαι, -ορθε, -όρθαι are regular. That the active form ἐγρηγόρθασι arose again from this ἐγρήγορθε, might have been only an appearance, but devoid of truth. As from ἀγείρω came ἀγέρεθω, so from ἐγείρω might come ἐγερέθω and ἐγέρεθω; of which latter theme the regular perf. 2. would be ἐγρήγορθα.

The perf. εἴωθα* is a lengthening of the stem or radical form, exactly as we see from εἶδω, ἥδειν, ἥδη, the lengthened form ἡείδη. The object in the formation of this perfect was to preserve both the augment and the change of vowel; it was therefore properly εἴωθα: hence arose, by transposing the quantities, the Ionic εῷθα in Herodotus, and thence again came the common εἴωθα. The Doric writers had another formation, similar to the perf. 1. but with the change of vowel, ἔθωκα. See Buttm. Lexil. p. 138. Ἐώθεε (like ὀπώπее) is according to the regular Ionic formation a pluperfect, and so it is used in Herodot. 4, 127.; but both are used also as perfects, the former in 2, 68. the latter in 3, 37. It has been wished to do away this irregularity by substituting in these cases the regular perfect in ε; but as we find also in Herodot. ἔψεε, ἐνείχεε, and ὤφλεε, it appears to me most probable that the Ionics, accustomed to insert their ε not according to well-known analogies, but from a dark and uncertain feeling, lengthened the historic forms ἥψε, εἶχε, ὤφλε, as well as these two perfects, contrary to true analogy. Compare Εψω.

Εἶδω, ἴδω, *video*, an obsolete verb, whose place has been supplied by ὁράω: the tenses formed from it compose two distinct families, of which one has the meaning of *to see*, the other exclusively the meaning of *to know*†.

1. *to see*: the only tense which retains this meaning is the aor. 2. εἶδον, and Epic without the augment ἴδον; infin. ἰδεῖν, Ep. ἰδέειν; conjunct. ἴδω, Epic ἴδωμι; part. ἰδών: all these forms are Homeric. The aor. 2. midd. has the same meaning, εἰδόμην, in Hom., more frequently without the augment ἰδόμην; infin. ἰδέσθαι; conjunct. ἴδωμαι; imperat. ἰδοῦ. See also Ὀράω.

2. *to know*: οἶδα‡, *I know*, to which we may add the part. εἰδώς; infin. εἰδέναι, Ep. ἴδμεναι and ἴδμεν; imperat. ἴσθι; conjunct. εἰδῶ, Ep. ἰδέω also; optat. εἰδείην; pluperf. ἥδειν; fut. εἴσομαι, but less frequently and mostly Epic εἰδήσω. The aor. and perf. are supplied from γιγνώσκω.

Of the regular persons of οἶδα, the 2. sing. and the three persons of the plur. οἶδαμεν, οἶδατε, οἶδασι, occur but seldom, and, with regard to Attic usage, are disapproved of by the Atticists, while their places are supplied

* See note on ἀγῆοχα under Ἀγω, and Buttm. Lexil. p. 136. &c.

† Those who attributed to εἶδω as a present the two meanings of *to see* and *to know* were guilty of an inaccuracy: εἶδω meant *I see*, *I see into it*; the perf. οἶδα, *I have seen into it*, and consequently *I know*.

‡ Properly the perf. 2. of εἶδω with the augment thrown aside (like εἶκω, εἴοικα, Ion. οἴκα), but always used as a present, and consequently its pluperf. has the force of an imperfect. For the very remarkable analogy between the formation of this perf. and εἴοικα see last note but one under Εἶκω.

by syncopated forms : we will therefore first give the pure Attic usage of this verb in *οἶδα* and its pluperf. *ᾔδειν*.

ATTIC USAGE.

PRES. S. οἶδα	D. —	P. ἴσμεν		
οἶσθα	ἴστον	ἴστε		
οἶδε(ν)	ἴστον	ἴσασι(ν).		
Imperat.	Conj.	Optat.	Infin.	Part.
ἴσθι, ἴστω, &c.	εἰδῶ	εἰδείην	εἰδέναι	εἰδώς, -υῖα, -ός.

IMPERF. S. ᾔδειν. Att. ᾔδη,
ᾔδεις, more generally ᾔδειςθα; Att. ᾔδης, more gen. ᾔδησθα,
ᾔδει; Att. ᾔδειν and ᾔδη,

D. —
ᾔδειτον or ᾔστον,
ᾔδειτην — ᾔστην,

P. ᾔδμεν — ᾔσμεν,
ᾔδειτε — ᾔστε,
ᾔδεσαν — ᾔσαν.*

FUT. εἴσομαι, less frequently εἰδησω†.
AOR. (εἰδησα), εἰδησάι‡.
Verbal adj. (neut.) ιστέον.

In both the Ion. and Dor. dialect we find the regular *οἶδας*, Od. *a*, 337.; in the Att. sometimes *οἶσθας*, Cratin. AB. 3. p. 1295. Piers. Moer. p. 283. Br. Aristoph. Fr. 143. Meineke Menandr. p. 122. The Ion. and Dor. use *ἴδμεν* for *ἴσμεν* §; and the Epics for *εἰδέναι* have *ἴδμεναι* and *ἴδμεν* as shortened from *εἰδέμεναι*. They have the same shortening of the radical vowel in the conjunct. *ιδέω* (Il. *ξ*, 235. where however others read *εἰδέω* as a dissyllable) for *εἰδῶ*, and in the fem. part. *ιδυῖα* for *εἰδυῖα*. We find also *εἴδERE*, 2. pl. conjunct. for *εἴδητε*, Od. *ι*, 17., *εἴδομεν* for *εἰδῶμεν*, Il. *a*, 363. For *ᾔδειν* the Epics have a lengthened form, by which the separation of the augment from the radical syllable is made more distinct (compare *ᾔειν* under *Εἶμι*, *I go*), and of which we find 2. pers. *ᾔεῖδεις*, *ᾔεῖδης*; 3. pers. *ᾔεῖδει*, *ᾔεῖδη*, Il. *χ*, 280. Od. *ι*, 206. Apoll. Rh. 2, 822., and Herodotus (1, 45.) has with the termination short *ᾔειδε* for *ᾔδει*||. To these we must add a form as quoted in this verb only,

* On these syncopated forms of the dual and plural see Piers. ad Moer. p. 174.

† Isocr. ad Demonic. 4. *συνειδήσεις*; 5. *εἰδήσεις*; more frequently in the Ionic dialect.

‡ Hippocr. De Dec. Orn. 3. De Vict. Acut. 46. Aristot. Eth. 8, 3. Theophr. Proœm. extr.

§ The Ion. *ἴδμεν* did not come from *ἴσμεν*; general analogy requires just the converse: *ἴδμεν* and the infin. *ἴδμεναι* belong evidently to *εἰδῶ*, and not to *ἴσημι*. See last note but one under *εἴκω*, *εἴκα*.

|| This shortened termination is certainly remarkable in a dialect which in other cases adds vowels without reason or ana-

ἦδειν for ἦδεσαν, Apollon. Rh. 2, 65. and lengthened to ἡεῖδεν, ib. 4, 1700. On the other hand Homer has (Il. σ, 405. Od. δ, 772.) the 3. pl. ἴσαν, in sound the same as the 3. plur. imperf. of εἶμι; and it is to be explained in the same way, for it bears the same relation to the syn-copated form ῆσαν for ἦδεσαν, as ἴσαν from εἶμι does to ῆῖσαν, ῆσαν. Lastly Homer uses both futures, less frequently however εἰδήσω, Il. α, 546. The Epic infin. εἰδησέμεν, Od. ζ, 257.

In order to distinguish correctly where forms of this verb belong to the one or the other meaning, we must observe that many ideas which really relate to internal knowledge, but which we express by the sense of *seeing*, are given by the Greeks to the verb εἰδέναι. So in particular, ὥς εἰδῆς, ἴν' εἰδῆτε, in many combinations, where there is danger of our being influenced by custom to alter it to ἴδης, ἴδητε, e. g. in Demosth. Mid. 23. (p. 539. Rsk.) "I will lay it before you, ἴν' εἰδῆτε, ὅτι καὶ τούτων τὴν μεγίστην ὀφείλων δοῦναι δίκην φανήσεται:" and again at 24. (p. 541. init.): see other examples in Sturz. Lex. Xenoph. under εἶδεν 6. To the above we may add also the verbal adj. ἰστέον, which is never used properly of seeing, though there are cases where we cannot translate it otherwise; see Heind. ad Plat. Theæt. 141. In the same way the Homeric conjunct. εἶδομεν, which always stands for εἰδῶμεν, (as at Il. ν, 327. Od. ζ, 257. where we should say "that we may see... let us see...") would be more accurately translated by *know*; nor can there be any doubt that the only passage where εἰδήσω according to the context might express the physical idea of seeing, Od. ζ, 257., belongs, like all the other cases, to εἰδέναι; "Thou wilt there know the most illustrious of the Phæacians." The later poets were the first, from misunderstanding perhaps the Homeric language, to use εἶδω in the exact sense of *to see*; εἶδομες, as a present, Theocr. 2, 25., or they formed from the aorist ἰδεῖν a new future, ἀρά γ' ἰδησῶ αὐτάν, ib. 3, 37.

But there is one part of the verb which really belongs to εἶδω, *video*, viz. the Epic middle εἶδομαι, εἰσάμην, used exactly as the Latin verbs *appareo* and *videor*, as at Il. θ, 555. α, 228. μ, 103.; and by a particular deviation it is joined with a dative in the sense of *to be like to*, εἰδόμενος Ἀκάμαντι, Il. ε, 462. εἶσατο νῦν Πριάμοιο, β, 791.

As εἶδω had originally the digamma, which we see in *videre* and the frequent hiatus in Homer before εἶδος, ἰδεῖν, εἰδέναι, &c., it had also the syllabic augment. This is the true explanation of the aor. εἶδον, ἰδεῖν, in the common language; thus εἶδω, εἶ—ιδον, ἰδεῖν, like λείπω,

logy. It is easy enough to conjecture that Herodot. wrote ἡεῖδεε: but the various reading ῆδεε, from which this must

be deduced, is very doubtful. The best manuscripts have ῆεῖδε, the others εἶδε.

ἐλιπον, λιπεῖν: and (after the total disappearance of the digamma) by contraction εἶδον. This εἰ is therefore different from that in the pres. εἶδω, where it was added to strengthen the radical syllable ἰδ- as in λείπω from λιπ-. Hence in the Epic language the aor. εἰσάμην occurs with that augment ἐεἰσάμην. But Homer has also the particip. ἐεἰσάμενος, Il. β, 22., and Pindar (Nem. 10, 28.) ἐειδόμενος, for which it is necessary to suppose a theme εἶδω, as such an ε is found in many verbs which had the digamma according to the analogy of ἐθέλω*.

Εἰκάζω, *I conjecture*, is regular, except in sometimes taking the augment, contrary to the analogy of verbs in εἰ: thus εἴκασα, εἴκασμαι, Att. ἤκασα, ἤκασμαι. See Moer. 182. and compare Ruhnk. ad Tim. v. εἰκάζων. In Plato it is found thus augmented in good manuscripts. See the following.

Εἴκω, *I yield*, is regular, and like other verbs in εἰ does not take the augment: thus imperf. εἶκον; aor. 1. εἶξα, where the place of the augment is supplied by the accent. The same is still visible in many compounds; thus ἀπειργε can only be the imperat. of ἀπείργω, the imperfect is ἀπείργε. But wherever in the written text of Homer the augment can be known only by the accent, it necessarily depended on the Grammarians whether to express it or not: and some of these appear to have been induced by an Ionic analogy to omit it entirely, writing ἴζε, ἔφιζε, ὑπόεικον; which last is the present reading of Il. π, 305. in Wolf's Homer, though he reads in every instance ἴζεν and ἐφῆζε. See Etym. M. v. καθῆστο.

Homer has the fut. midd. Il. α, 294. Od. μ, 117.; for at Il. δ, 62. ὑποείζομεν is the shortened conjunctive: in others we find the fut. act. as in Herodot. 7, 160. Xen. Hell. 5, 4, 45. Demosth. de Rhod. 197. ult. On εἴκαθον see ἀμύναθον under Ἀμύνω.

Εἴκω. We never find the present of this verb in the sense of *to be like to, to appear*, but the perf. 2. ἔοικα† with the force of a present is used in its stead; pluperf. ἐώκειν,

* Thus ἐέλδομαι, ἐέλπομαι, ἐέργω, εἶσκω.

† In the three perfects ἔοικα, ἔολπα, ἔοργα the ο is the usual change from the

and in Homer (Il. ν, 102.) once, 3. pl. *εοίκεσαν*; perf. infin. *εοικέναι*, part. *εοικώς*, *-ῦια*, *-ός*, beside which Homer has once *εοικύναι*, Il. σ, 418. The Attics preferred a sister-form of this part. *εἰκώς*, (like *εἶδα*, *εἰδώς*, *εἰδώς*,) particularly in its neuter *εἰκόα*, although *εοικός* still remained always a good form. Homer has once *εἰκώς*, Il. φ, 254. and very frequently the fem. *εἰκύνια*: the Ionics, but not Homer, always use *οἶκα*, *οἰκώς*, *οἰκός*. Fut. *εἵξω* (Aristoph. Nub. 1001.).

The same abbreviation which we find in *εἰκώς* takes place on account of the metre in other forms of this perfect; as, *εἶκεν**, *he is like* (Aristoph. Av. 1298.), *προσεικέναι* (Eccl. 1161.); hence this infinitive is now written so in Nub. 185. and Eurip. Bacch. 1273., although it is possible that in all these passages it might have been written in the usual way and pronounced thus to suit the verse.

The Homeric *εἶκε* (Il. σ, 520.) is imperf., and the only instance of the pres. or imperf. of *εἶκω*.

Of the syncopated forms of this perfect we find *εοιγμεν* for *εοίκαμεν* in Soph. and Eurip., *εἶκτον* 3. dual for *εοίκατον*, Od. δ, 27., and *εἶκτην* 3. dual pluperf. for *εφκείτην*, Il. α, 104. This perfect made a further transition (without however changing its meaning) to the passive form†, of which Homer has only the pluperf. *ἦικτο*, and without the augm. *εἶκτο*, Il. ψ, 107.‡. The perf. *εἶγμαι* is found in composition in the post-Homeric poets, but with an irregular augment: thus *προσῆϊζαι* Eurip. Alc. 1066., *προσῆϊκται* Hesych. §.

radical vowel *ε*, and the *ε* at the beginning is the syllabic augment instead of the reduplication, like *εαγα* and some others; thus *εἶκω εοικα*, *εργω εορκα*, like *δέρκω δέδορκα*. Again in the three pluperfects *εο-* would by the temp. augm. be *ἦο-*, which again by Attic and Ionic analogy would become *έω-*, as *χράομαι*, Ion. *χρέωμαι*, *νηός*, Att. *νεός*, and many others.

* [Whether the perf. *εἶκα* be a good Atticism or not, has been doubted; see Piers. ad Moer. p. 148. or Bruck Aristoph. Nub. 185.—Passow.]

† Compare the same thing in *εργήγορα* — *εργηγόρθαι*.

‡ In order to understand clearly the augment of the pluperf. in these forms *εφκει* and *ἦικτο*, we must recollect that

this is not the way of writing them which existed in Homer's time. *Εἶκω* is one of those verbs which had originally the digamma; the perfect therefore with the reduplication was *FE-FOIKA*, consequently *εφκει* was in his language *FEFOIKEI*, and *εἶκτο*, *ἦικτο* were *FEFIKTO*, *EFEFIKTO*; which forms, if substituted for the others, suit the verse in every instance, by merely throwing aside occasionally a separable *ν*, as in Il. ψ, 107.

§ These forms appear to have arisen out of the old Epic *ἦικτο* by analogies imperfectly understood. For if it were wished to form at once from *εἶκω*, without going through the perfect *εοικα*, a perf. pass. *ἦγμαι*, in order to resolve it into *ἦιγμαι*, the leading analogy which

Lastly we have a complete deviation from the 3. plur. of the perf. in the Attic form *εἴλασι*, instances of which are collected by Ruhnck. ad Tim. p. 98. We have already shown in the Grammar* the exact similarity between this form and *ἴασσι*, and in so doing have refuted the short-sighted and incorrect explanations which have been given of both. The surest way appears to be this, to suppose that as in other inflected forms a *σ* sometimes appears and sometimes disappears between the stem of the verb and the termination, so the 3. plur. *-αντι*, *-ᾶσι* had a more complete ending *-σαντι*, *-σᾶσιν*, of which these two forms are chance remains†.

To this stem or root belong also *ἴσκω*, *εἴσκω*, which see in their places.

Εἰλῶν, *I envelope*: fut. *εἰλῶσω*; perf. pass. *εἰλῶμαι*; aor. 1. part. *εἰλυσθείς*, Hom. Post-Hom. *εἰλῶσα*, Com. ap. Athen. 7. p. 293. d.

regulates such cases would be destroyed without sufficient reason. Whilst a language still exists in its vigour and purity, it is easy and not uncommon for an old analogy to be inaccurately understood: but to spin out new analogies on mere theory could have been only done by the later grammarian-poets.

* If we compare the different forms arising out of the two perfects *ἔοικα* and *οἶδα*, we shall find a very close analogy between them. From *εἶκω*, *εἶδω*, came *ἔοικα*, *ἔοιδα*; of the former a shortened form *οἶκα* is found in the Ionic dialect, of the latter *οἶδα* was in common use: the one has a part. *εἰκώς*, the other *εἰδώς*. Of *ἔοικα* the pluperf. (with the augm. after the analogy of *ἐορτάζω*, *ἐωρτάζον*) was *ἐώκειν*; but there existed also the regular pluperf. with merely the *οι* shortened, as is clear from the 3. pluperf. pass. *ἦικτο*, (without the augm. *εἶκτο*), which must come from a perf. *εἶγμαί*, pluperf. *ἦγμην*. In the same way from *εἰοῖδα* came the pluperf. (*ἦιδειν*) *ῆδειν*. By syncope from *ἔοικα* were formed *ἔοιγμεν* and *ἐέκτην*; from *οἶδα*—(*οἶδ-σθα*) *οἶσθα*, *ἰδμεν*, *ἴσμεν*, *ἴστε*; and in the pluperf. from *ῆδειν*—*ῆσμεν*, *ῆστε*, *ῆσαν*. From this *ῆσαν* (for *ἦδ-σαν*) comes therefore the Homeric *ἴσαν* (for *ἰδ-σαν*) by the mere omission of the augment: so that it is not necessary to suppose for this single word that Homer was acquainted with *ἴσημι*,

of which there is no other instance. And lastly,

ἔοικα—(*οι* into *ι*, *ἐκ-σασιν*) *εἴλασιν*,
οἶδα—(*οι* into *ι*, *ἰδ-σασιν*) *ἴλασιν*:
 both Attic forms instead of the regular *ἐοίκασιν*, *οἶδάσιν*; and both terminating in *σιν*, according to a mutual analogy, in which they differ from all other perfects. Whereas if this 3. plur. came from *ἴσημι*, why is it not accented like *ἰστᾶσι*, and lengthened in the Ion. dialect like *ἰστέ-ασι*?

† The great difference between the terminations of the *principal* and of the *historic* tenses^a is this, that by the augment *ε* and the consequent throwing back of the accent toward the beginning of the word, the terminations of the latter were shortened; e. g. *τύπτ-οντι* (Dor. for *-ουσι*) *ἔτυπτ-ον*; and consequently from the historic ending *σαν* we may conclude that there was in the principal tenses the ending *-σαντι* (*-σᾶσι*). In this remark I agree exactly with that acute philologist Landvoigt of Merseburg, who has thus resolved to my complete satisfaction a difficulty mentioned in my Grammar, in a note on the 3. plur. pres. indic. of the verbs in *μι*; namely, that in the most ancient mode of inflection the 3. plur. of the pres. and imperf. ended thus, *τιθέ-σαντι*, *ἐτίθε-σαν*. The *σ* in the former dropped out, leaving *τιθέαντι* *τιθέασι*, which were shortened to *τιθέσι* *τιθέντι*.

^a [Buttmann in his Grammar divides the tenses of the verb into *principal*, viz. pres. perf. and fut., and *historic*, viz. imperf. pluperf. and aor.—ED.]

Εἰλύομαι, *I drag myself along, crawl along*, Soph. The pass. ἐλυσθῆναι, used in Homer with the single ε, is distinct from the above, and means, 1.) *to compress or draw oneself up together*, Il. ω, 510. Od. ι, 433. 2.) *to be thrust or pushed*, Il. ψ, 393. The old Homeric language seems to have made a distinction between the forms beginning with εἰ and those with ἐ, using the former in the sense of *to envelope, cover up*, the latter in that of *to compress and to push*; but later poets confounded both forms and meanings. See Buttm. Lexil. p. 272.

Εἶλω, εἶλλω or εἶλλω, ἴλλω, and εἰλέω or εἰλέω, *I press together, shut in, envelope, roll up*: all the remaining forms, which occur in the common language, come exclusively from the form in ἐω; as, εἰλήσω, εἶλημαι, εἶληθείς.

It would be a difficult task to settle which of the various ways of writing and pronouncing this verb belonged to individual passages, as we find from the occasional remarks of the Grammarians that the same uncertainty prevailed among the ancients themselves. On these points, and on whatever concerns the meaning, see Buttm. Lexil. p. 253.—271. The pronunciation with the aspirate was doubtless in this, as in many similar cases, confined principally to the Attics. In the older language the verb had the digamma, as is evident from many accompanying marks and many Epic forms which will be mentioned.

In Homer, beside the pres. and imperf. εἰλεῖν and the part. pass. εἰλόμενος, the rest of the formation comes from the simple stem or root ΕΛ-; as, the 3. pl. aor. 1. ἔλσαν, the infin. ἔλσαι, and (according to the analogy mentioned above in εἰσιτάμενος*) ἐέλσαι; also the part. ἔλσας with the meaning of *to strike*, on which, and on the relation which this verb bears to ἐλαύνω, ἤλασα, see art. 44. in Buttm. Lexil. Perf. pass. ἔελμαι, ἐελμένος.

To this verb and to the same simple stem or root belong, according to all analogy, the aor. pass. ἐάλην and the 3. pl. without augm. ἄλεν (Il. χ, 12.), infin. ἀλῆναι, ἀλήμεναι, part. ἀλείς, ἀλέν. Compare στέλλω, ἐστάλην, and κείρω, ἔκερσα, ἐκάρην. Here also the aspirate is uncertain, and the editions and passages vary between the lenis and ἐάλην, ἀλῆναι†, &c.

The imperf. ἐόλει in Pind. Pyth. 4, 414. (according to Böeckh's undisputed emendation) and the pluperf. pass. ἐόλητο in Apollon. 3,

* See the conclusion of Εἴδω.

† Some of the Grammarians, principally the more modern, class these forms by themselves under a theme ΑΑΗΜΙ, which

they join partly with ἀλέομαι partly with ἀλέες, conferti, &c.: but genuine grammatical tradition agrees with our statement. See Buttm. Lexilogus.

471. are sister-forms of εἴλει and ἔελτο with the meaning of *to press upon, disturb*, which bear the same relation to ΕΛΩ, εἴλω, as τρομέω does to τρέμω, ἐκτόνηκα to κτείνω, and other similar forms*.

To this place belongs, according to the writing of the word, the unusual verb with the meaning of *to use or treat ill*, προσελεῖν, as it was once written, or προσελεῖν, as we find it in authorities on which we can depend. This latter pronunciation arose from the digamma which was originally between the σ and ε. There occur but two examples of it with the form of the present, viz. προσελοῦμεν, Aristoph. Ran. 730., and προσελοῦμενος, Æschyl. Prom. 435. For a full account of it see Buttm. Lexil. p. 494.

Εἴμαραι. See Μείρομαι.

Εἰμί, *I am*, a defective verb in μι, from a radical form ΕΩ. Beside the pres. and an imperf. ἦν, it has only a fut. ἔσομαι, Poet. ἔσσομαι; the other tenses are supplied by γίγνομαι; verbal adj. ἐστέον. From the middle comes the 2. sing. imperat. ἔσο, Epic and also Dor. ἔσσο; and the 1. sing. imperf. ἤμην, rejected[†] indeed by the Atticists, but found occasionally in the older writers, and more frequently in the later[†]. Its other persons are never met with in any of the better authors. The most surprising is εἶατο for ἦντο, Od. v, 106., where however others read εἶατο.

The 1. pers. sing. ἐμί was Dor. for εἰμί: the 2. sing. pres. εἶς is only Ionic (Hom. and Herodot.), from which by leaving out the σ came the common εἶ: ἐσσί is Dor. and Ion., nor is it quite unknown to Attic poetry, Eur. Hel. 1246. The 3. pers. ἐντί is Dor. for both ἐστί and εἰσί. The 1. plur. εἰμέν is Ion. as εἰμές is Dor. for ἐσμέν, from which comes the unusual poetical form ἐμέν, Brunck. Soph. El. 21. The 3. plur. ἔασιν is Epic for εἰσίν: the Dorics have also ἔοντι.

In the Ionic dialect the part. the conj. and the optat. are formed from the theme ΕΩ, by which the part. has the same irregular accent as the part. ἰών from εἶμι, thus

Optat. ἔοιμι: conj. ἔω: part. ἐών.

This participle has in some Doric writers a particular feminine ἔασσα. The conj. is sometimes in the Epics strengthened by the diphthong ει, as εἶω, εἶης, εἶη (from which it is often confused with the optative), Il. ι, 245. σ, 88. Od. ο, 448. ρ, 586.; μετεἶω, Il. ψ, 47. †. In the optative the

* These two forms (ἐόλει, &c.) together with Bœckh's derivation of them are examined fully in Buttm. Lexil. p. 63.

† This is a point which still requires critical examination: see Piers. ad Moer. p. 172. Fisch. 2. p. 502. Lobeck ad

Phryn. p. 152. Schæf. ad Long. p. 423.

‡ Compare Herm. De Legg. quibusd. subtil. Sermon. Hom. 1. p. 16. Matth. Gr. Gramm. p. 415. Schæf. Hes. Op. 538. 567. p. 238. Gnom. Gr.

abridged forms $\epsilon\dot{\iota}\mu\epsilon\nu$, $\epsilon\dot{\iota}\tau\epsilon$, are more rare than the others; $\epsilon\dot{\iota}\mu\epsilon\nu$ is found however in Plat. Rep. 8. p. 558. d., and has been restored by Bekker in some other passages: $\epsilon\dot{\iota}\tau\epsilon$ occurs in Od. ϕ , 195., and the dual $\epsilon\dot{\iota}\tau\eta\nu$ is found, according to Bekker, in several passages of Plato.

The 3. sing. of the imperat. $\eta\tau\omega$ for $\epsilon\sigma\tau\omega$ is found frequently in the N. T., e. g. 1 Cor. xvi, 22., and once in Plat. Rep. 2. p. 361. c. which is the more striking as he so frequently uses $\epsilon\sigma\tau\omega$. The 3. plur. has also an unusual sister-form (corresponding with the gen. plur. particip.) $\delta\acute{\omicron}\nu\tau\omega\nu$, Plat. Leg. 9. p. 879. b. Ionic and Dor. $\acute{\epsilon}\acute{\omicron}\nu\tau\omega\nu$, $\acute{\epsilon}\acute{\omicron}\nu\tau\omega$.

In the infin. we find in the old Ionic $\epsilon\mu\epsilon\nu$, $\epsilon\mu\epsilon\nu\alpha\iota$, $\epsilon\mu\mu\epsilon\nu$, $\epsilon\mu\mu\epsilon\nu\alpha\iota$; the last is the most common in Homer. The Dorics use $\eta\mu\epsilon\nu$ or $\eta\mu\epsilon\varsigma$, both which are at the same time 1. pl. imperf.—also $\epsilon\dot{\iota}\mu\epsilon\nu$, $\epsilon\dot{\iota}\mu\epsilon\varsigma$, differing from 1. pl. pres. indic. only in the accent.

The *imperfect* has numerous sister-forms: e. g. from the radical form $\epsilon\Omega$ the 1. sing. $\epsilon\acute{\omicron}\nu$ for $\eta\acute{\nu}$, Il. ψ , 643., but none of the other persons: $\epsilon\sigma\kappa\omicron\nu$, - $\epsilon\varsigma$, - ϵ , in Hom. is a mere imperf. as Il. η , 158, but in Herodot. a real iterative like the other forms in - $\sigma\kappa\omicron\nu$: and lastly the true Ionic form according to the formation in $\mu\iota$, $\epsilon\acute{\alpha}$, $\epsilon\acute{\alpha}\varsigma$, and 2. plur. $\epsilon\acute{\alpha}\tau\epsilon$; or lengthened $\eta\acute{\alpha}$, 3. sing. $\eta\epsilon\nu^*$, Il. μ , 371.: $\epsilon\eta\nu$ occurs as 1. sing. in Il. λ , 762. only, where it is most probably false for $\epsilon\acute{\omicron}\nu$; but as 3. sing. it is more common, and found in Ionic prose; Homer has also sometimes $\eta\eta\nu$, and in 2. sing. $\epsilon\eta\sigma\theta\alpha$ for $\eta\sigma\theta\alpha$: the 3. plur. $\epsilon\sigma\alpha\nu$ for $\eta\sigma\alpha\nu$ occurs both in the older and later Ionic, as well as in the Doric dialect. In Hes. ϵ , 825. and θ , 321. $\eta\nu$ also appears to stand for $\eta\sigma\alpha\nu$, but it is there rather a peculiarity of syntax†. From the Ionic $\epsilon\acute{\alpha}$ arose the old Attic 1. sing. η for $\eta\nu$, which with regard to the extent of its usage requires still further critical examination‡. For the 3. sing. $\eta\nu$ the Dorics have by a particular anomaly $\eta\varsigma$. Poetical fut. $\epsilon\sigma\sigma\omicron\mu\alpha\iota$ for $\epsilon\sigma\omicron\mu\alpha\iota$, &c.; and from the Dor. $\acute{\epsilon}\sigma\omicron\upsilon\mu\alpha\iota$ comes $\acute{\epsilon}\sigma\sigma\epsilon\iota\tau\alpha\iota$, Il. β , 393. ν , 317.

All the persons of the pres. indic. are enclitical except the 2. sing. $\epsilon\dot{\iota}$, which always retains the accent; perhaps also $\epsilon\dot{\iota}\varsigma$, used enclitically by Wolf in Od. δ , 611.

$\epsilon\dot{\iota}\mu\iota$, *I go*. The forms of this verb lead us to a root $\iota\Omega$, with its radical vowel ι occasionally lengthened to $\epsilon\iota$; and connected with which are many irregularities both of form and meaning. Only the following moods and tenses are in use:

* This form has always the ν , whether before a vowel or consonant.

† As far as this is supposed to depend on prose authorities, it arises from entire misunderstanding: see Sturz. Lex. Xen. 2. p. 47. Herodot. 5, 12. where the nom. which follows it is not a plural but two singulars.

‡ See Fisch. 2. p. 498. 499. Heind. ad Plat. Protag. 5. In which it is particularly remarkable that Chærobosc. (MS. ap. Bekk. fol. 242. v. and 348. v.) proves from Aristoph. Plut. 29. and Menander the usage of the 1. sing. $\eta\nu$.

INDICAT.		IMPERAT.	OPTAT.	CONJ.	INFIN.	PART.
Pres. S. εἶμι, εἶς, (generally* εἶ) εἶσσι(ν),		ἴθι, ἴτω,	ἵοιμι, &c.	ἴω, &c.	ἵεσθαι.	ἵων, ἵουσα, ἵον
D. ἴτον, ἴτοιν,		ἴτον, ἴτω,	οἴην, &c.			(always with the accent on the last syllable like the part. aor. 2. in other verbs).
P. ἴμεν, ἴτε, ἴασσι(ν).		ἴτε, ἴτωσθαι, or ἴόντων†.				
Imperf. S. ἤεν, Ion. ἤϊα, Att. ἤϊα,						
	ἤεις or ἤεισθα†,					
	ἤει or ἤειν,					
P. ἤειμεν or ἤμεν,						
	ἤειτε or ἤτε,					
	ἤεσσαν.					

(The dual follows the analogy of the 2. plur.)

The Midd. (with the meaning of *to hasten*) is likewise used in pres. and imperf. ἵεμαι, ἵεμην, and (like ἵεμαι from ἵημι) makes the imperat. ἴεσθαι, &c. Verbal adj. ἴρός, ἱρέος, or ἱηρός, ἱηρέος ||.

* Homer has also εἶσθα, Il. κ, 450.

† Instead of ἴτωσθαι Aeschyl. Eumen. 32. has ἴτω, the same as the dual, a circumstance which otherwise occurs only in the passive formation. Compare in Εἴη—ἔστω, and Elmsley on Markland's Iphig. T. 1480.

† Plat. Tim. p. 26. c. d. Euthyphr. p. 4. d. according to the present corrected text.

§ See this form in a verse in Lucian. Alex. 29. where the text incorrectly has ἴεσθαι.

|| The longer form is merely a lengthening of the shorter one by a repetition of the reduplication, like ἔτρυμος, ἐτήτρυμος. In the simple verb the above verbals cannot well occur except in the neuter, ἱτέον, ἱητέον. Perhaps the only instance of ἴρός is ἐξἱρόν ἐσσι, Hes. θ, 732. For ἱηρός see the compounds (εἰσἱηρός, ἀνέξἱηρος) in the lexicons.

[The middle voice of this verb is entirely rejected by some modern critics, as Elmsl. Soph. Œd. T. 1242. and L. Dindorf. Eurip. Supp. 699., who instead of it write *ἔμαι, ἔνται, &c.* See however Schæf. Plut. 4. p. 326.—Passow.]

In meaning, this verb has the singular anomaly of its present having often the force of a future. In Homer it stands sometimes as a present, sometimes as a future; but in Ionic prose and in the Attic writers it is, with a very few exceptions*, a real future, *I shall go*: nor does it again take the force of a present until in such late writers as Pausanias and Plutarch. This however can only be said in its full extent of the indicative mood; the others are used sometimes as futures, sometimes they retain their natural meaning: and thus this verb supplies the place of some tenses of *ἐρχομαι* which are not much in use.

Homer has an infin. *ἔμεν*, and sometimes *ἔμεναι*, for *ἔναι*: but *εἶναι* for *ἔναι* is doubtful, as *προσεῖναι* in Hes. ε, 351. may come from *εἰμί* *I am*†. The 3. sing. opt. *εἴη* for *ἔοι* occurs in Il. ω, 139. Od. ξ, 496. The conj. *εἴω* for *ἔω* is quoted from the Doric writer Sophron in the Etym. M. p. 121, 29. and 423, 23. Homer has contracted the Ionic imperf. *ἦτα*, 3. sing. *ἦεν, ἦε*, to *ἦε*, Il., and in 1. plur. to *ῆομεν*, Od.: beside which we find the 3. plur. *ἦιον* in the Od., the 3. sing. *ἔεν, ἔε*, the 3. dual *ἔτην*, and the 3. plur. *ἦισαν*, which, though imperfects, have also the force of aorists. Lastly we find in the Epic poets a fut. midd. *εἴσομαι*; and from the aor. midd. *εἰσάμην* a 3. sing. *εἴσατο, ἐείσατο*, and a 3. dual *ἐείσασθην*, Il. ο, 415. 544.‡. A peculiar form, the 3. plur. pres. *ἴσι* for *ἔασι*, is found in Theogn. 716.

Εἰπεῖν, to say, an aorist: indic. *εἶπον*; imperat. *εἰπέ*§, compound *πρόειπε*, &c. Beside these the forms of the aor. 1. *εἶπα* were also in use; in the Attic language the most common were *εἶπας, εἶπατε, εἶπάτω*, but these were constantly exchanged for the forms with the *ε*, so that after all the speaker appears to have been generally guided by his ear. The most unusual are the 1. sing. *εἶπα*||, which is rather

* See these exceptions in Herm. de Æschyl. Danaïd. p. 8.

† Two other passages quoted also in confirmation of it, (Herodot. 5, 108. Æschyl. Suppl. 300.) may be classed with that of Hesiod.

‡ I deduce *διαειμένος* (Apollon. Rhod. 2, 372.) rather from *εἰμι, ἔμαι*, than from *δῖημι*. A perfect *εἶμαι* from that verb is not more surprising than *εἴσατο, κατέεσατο*, according to which it is formed.

§ On the accentuation of this imperat. see the second note under *ἐρχομαι*. It is used also for *εἶπετε*, like *ἄγε*, particularly by Aristoph. see Elmsl. Ach. 328. Reisig Conj. p. 35. Demosth. Phil. 1. p. 43, 7. Cherson. p. 108, 13.

|| Xen. Mem. 2, 2, 8. οὐτ' εἶπα οὐτ' ἐποίησα: the use of the aor. 1. is here evidently intentional. "Ἐδειξα καὶ—εἶπα, Demosth. c. Euerg. p. 1151. Bekk. and Philem. Inc. 51. a. Eurip. Cycl. 101.

Ionic, and the 2. sing. imperat. *εἶπον*, which, with the optative*, is perhaps the rarest of all. The part. *εἶπας, -ασα, -αν* is peculiarly Ionic. The *ΜΙDD.*, which however occurs only in the compound *ἀπειπεῖν* (*to refuse, to despair of*) in the same sense as the active, has always the form of the aor. 1. *ἀπείπασθαι*. Fut. *ἀπεροῦμαι*, Posidipp. Epigr. 2.

The 2. sing. imperat. *εἶπον* has been accented always in the grammars and generally in the text of different writers thus, *εἶπόν*; but it is proved in Buttmann's Excurs. 1. on Plat. Meno p. 70. that this latter accentuation was unknown to the pure Greek writers.

The generally acknowledged theme of this verb is *ΕΠΩ*, with the augm. *ει*; but then it is very unnatural for this augment to continue through all the moods, while it is never visible in *ἐνέπω* (see below). We certainly recognise the root *ΕΠ-* in the subst. *ἔπος*; but there is nothing to prevent the same root having been changed to *ΕΙΠ-*†.

According to this the verb has in common language no augment: originally it had the digamma, and hence in the Epics the syll. augm. *ἔειπον*. For the same reason the compounds have the hiatus, *ἀποειπεῖν*: see Buttm. Lexil. p. 130. note.

With this aorist *εἶπεῖν* usage has joined, so as to form but one verb, the Ion. fut. *ἐρέω*, Att. *ἐρῶ*, from the pres. *εἶρω*, which in the sense of *I say* is Epic; also the perf. *εἶρηκα*, perf. pass. *εἶρημαι*; and lastly the aor. pass. *ἐρρήθην*, pronounced also *ἐρρέθην*, but probably by those only who were not Attics‡. Verbal adj. *ῥητός, ῥητέος*. The fut. 3. (paulo-post fut.) *εἰρήσομαι*, from *εἶρημαι*, is used as a simple fut. pass. instead of *ῥηθήσομαι*§, which is found but seldom in Attic writers (Isocr. Philipp. init.).

The pres. *εἶρω* occurs in Od. λ, 137.: and thence undoubtedly comes

* In Plat. Soph. p. 240. d. *εἵπαιμεν* has been restored from the best manuscripts. So has also *εἵπαιεν* in Demosth. c. Nicostr. p. 1254. This opt. is more frequent in Aristotle. There is also an instance of *εἵπειε*.

† See Buttm. Lexil. p. 131. The occurrence of *ἔπονσι* (e. g. in Nicand. Ther. 738.) shows only the usage of a late grammarian-poet.

‡ This form is found written in various ways in the manuscript copies of the older writers: see Lobeck ad Phryn. p. 447. Bekker ad Æschin. 2, 34. 124. But the best manuscripts have it not unfrequently in its regular shape; see Plat. Gorg. 36. Theæt. 65.

§ This fut. appears to have been used only in its participle. Thuc. 8, 66. Plat. Phædr. 9.

the fut. ἐρώ. But the aor. pass. ἐρήθην points to a theme ΠΕΩ, to which we may refer the perf. εἶρηκα also, on account of the syllable εἰ which stands instead of the reduplication*. The Ionians and the common prose language had also εἰρήθην or εἰρέθην (see Schweigh. Lex. Herod. in ῥέειν), in the same way as from εἴλημμαι, διείλεγμαῖ crept into the non-Attic aorists εἰλήφθην, διειλέχθην†.

By some ἐρέω also is considered a present, but in the Epic writers it is always either a future, or, if a present, it is used with the sense of *to ask*, instead of ἔρομαι, which see‡. Yet Hesiod (θ, 38.) has a verb εἶρω produced to ἐώ, in which εἰρεῦσαι is the fixed traditionary reading, though the metre would admit εἴρουσαι quite as well.

Φημί was used as the present of this verb, but with certain limitations, which will be seen under it: in the compounds however we find sometimes ἀγορεύειν (which properly means *to harangue*), e. g. ἀπαγορεύω *I forbid*, ἀπείπον *I forbade*; and sometimes λέγω, e. g. ἀντιλέγω, ἀντεῖπον §.

The expression with κακῶς, *to speak ill of*, was treated in this respect as a compound, for instead of εἰπέ με κακῶς, the present was ἀγορεύει με κακῶς.

The Epics have also an imperat. ἔσπετε, which is a sister-form with σ inserted, as in λάσκω from λακεῖν, ἴσκω from εἴκω.

The poetical verb ἐνέπω, or ἐννέπω, is shown in Buttm. Lexil. pp. 123. 131. to be no compound, but a strengthened form of the root or stem of εἰπεῖν (FMII- ἐνέπω, like AAK- AΛΕΚ-, OPT- ὀρέγω). The imperf. (according to form) is ἔνεπον, ἔννεπον: the aor. ἐνισπον, ἐνισπεῖν, ἐνίσπω, ἐνίσποιμι; imperat. ἐνισπε; fut. ἐνίψω and ἐνισπήσω. Here the aorist as compared with the present is, by its long syllable, at variance with general analogy, but still not without example; see ἐσπόμεν under Ἐπομαι.

* This syllable εἰ is found instead of the reduplication in the perf. of several verbs beginning with a liquid, in which case the pluperf. is the same: thus

εἴληφα from ΛΗΒΩ. See Λαμβάνω.

εἴληχα from ΛΗΧΩ. See Λαγχάνω.

εἴλοχα, εἴλεγμαῖ from λέγω.

εἵμαρται from μείρομαι.

† We may indeed, as many do, form εἶρηκα from εἶρω, or even from the fut. ἐρέω, as a new theme by means of the augm. εἰ; but by the method which I have followed above, the perf. pass., the aor. pass. and the verbals ῥήμα, ῥητός, all agree together; and the grand analogy of the language is in favour of this plan.

‡ Struve has pointed out two passages in Hippocrates, viz. ὁ γὰρ ἀν... ἐρέω, *I say*, in Præcept. p. 64., and ἥρεον, *they said*, Epidem. 2. p. 691. If the syntax and reading of these passages are to be depended on (which I cannot take upon myself to assert positively) the two forms belong to the analogy of other Ionic presents sprung from the future, as μαχέομαι; and ἥρεον is then a proof that the augm. εἰ cannot be used in the way noticed in the preceding note.

§ Not that ἀπηγόρευσα, ἀντέλεξα, could not be used, but the compounds of εἶπον were far more common.

The circumflex over *ἐνισπεῖν** shows too that in old grammatical tradition this form was considered an aorist. The future was formed, as is frequently the case, from this aorist, and that in two analogous ways: for in *ἐρίψω* the *σ* is dropped, as in the fut. of *διδάσκω* and *ἀλύσκω*†. From this future was formed again another present *ἐνίπτω* in Pind. Pyth. 4, 358., which however must be distinguished from the Homeric *ἐνίπτω*, *to revile*, which see hereafter.

The preterites *ἔνεπον* and *ἐνισπον* are always found without the augment, and where the metre would have required *ἤνεπον*, there *ἐννεπον* was introduced. The double *ν* in *ἐννέπω* is besides frequent in the Tragedians; but *ἐννεπον* seems not to occur, generally speaking, in their writings. We have supposed this preterite to be, according to form, an *imperfect*, like *ἔφην* under *Φημί*: but in usage they are both aorists, and the former is used in narration promiscuously with *εἶπον* and *ἐνισπον*: compare *ἦνδα* under *Αὐδάω*. Hence then we may explain the use of this form in the Hymn to Pan, 29., where *ἐννεπον*, answering to the preceding *ὑμνεῦσι*, stands for *ἐνέπουσι*. That is to say, as the indicat. of the aor. has in general, beside its meaning of a preterite, that of *doing a thing usually*, so this imperf. converted by usage into an aorist has the same secondary meaning, exactly like *ἔκλυον*, Il. α, 218.

The Grammarians deduce from *ἐνισπεῖν* a twofold imperative, *ἐνισπε* and *ἐνίσπες*. If this latter be genuine, we must suppose *ἐνισπεῖν* to be a compound‡, perhaps of *ἐνί* and *σπεῖν*, which would then correspond in form with *σπεῖν* from *ἔπω*, and of which the imperat. would be *σπές*, as from *σχεῖν*, *σχές*. See the Etym. M. v. *ἐνισπειν*, Schol. Od. ξ, 185. Some manuscripts have also *ἐνισπες* or *ἐνίσπες* (for the accent is uncertain) wherever the word stands at the end of the verse; on the other hand at Od. δ, 642. in the middle of the verse *ἐνισπε* could be the only reading. I would observe however that the aor. *ἐνισπον* as a compound is contrary to analogy, for in that case it ought to be *ἐνέσπον*, like *ἐπέσχον*; and further, that in the two passages of the Iliad, λ, 186. ξ, 470., where the Cod. Ven. has in the text *ἐνισπες*, the scholium does not mention this reading, but has in the lemma (as far as

* See Od. γ, 93. Eurip. Suppl. 435. In Hes. θ, 369. the old accentuation must therefore be restored from the first edition. In Apollonius the modern editors have most arbitrarily rejected the circumflex; see Beck on Apoll. 1, 1333. and 3, 917.

† The same editors have given to Apollonius 2, 1165. from some manuscripts the non-Homeric form *ἐνέψω*.

‡ The above observation is grounded on

this circumstance, that we find in the common dialects merely such monosyllabic imperatives as *θές*, *δός*, *ές*, *σχές*, *φρές*, with their compounds. To prove *ἐνισπες* to be no compound by comparing it with *ζαρές*, *άγές*, in Hesychius, would throw that form into a most improbable dialect, which could only be justified by indications much surer than any we have to guide us.

the lemmata of Villosion are to be depended on) ἔνισπε. I would not therefore recommend the adoption of this form with a view to strengthen the last syllable of the hexameter.

Εἶργω, *I shut out*, εἶργνυμι, *I shut in*, are distinguished from each other in their tenses merely by the breathing; thus, εἶρξω, εἶρξα: εἶρξω, εἶρξα. This verb, according to the analogy of verbs beginning with εἰ, does not take the augment, which is supplied by the accent: see Εἶκω, *I yield*. For εἶργαθον see Ἀμύνω, ἀμύναθον.

The Ionic form of this verb is ἔργω, ἔρξα, &c.*; which in the oldest language, as we shall see below, had the digamma, and consequently corresponded exactly with the same stem or root under ῥέζω. The distinction of *out* or *in* is not marked in Homer by the absence or presence of the aspirate, because in that early stage of the language the word had instead of the aspirate the digamma, the loss of which was supplied in the dialects by the one or other of the breathings; in the Epic language, according to general tradition, by the lenis; consequently the sense of Od. ξ, 411. was *to shut in*, τὰς μὲν (the swine) ἄρα ἔρξαν κατὰ ἡθεα. Originally therefore the meaning of the verb was undefined; it meant nothing more than *to separate, shut off*, and the context showed whether it was *in* or *out*. But in the Ionic dialect of Herodotus the distinction is observed, e. g. 3, 136. τοὺς Πέρσας ἔρξε ὡς κατασκόπους ἔοντας, and no doubt from old tradition: whence the same writer has ἐρκτή for the Att. εἰρκτή, *a prison*. In the Attic and in the common language it was also a standing rule: see Eust. ad Od. α, 27. (p. 14, 25. Bas.), and the directions of an old grammarian in Hermann (at the end of De Em. Gr. Gr.) p. 337.†. Nor is ἀπείργειν (with the exception of ἀφερκτος in the last note) ever found with a φ; on the contrary, the compound with κατὰ, the most usual in the sense of *to*

* It is singular to find this form in Thucyd. 5, 11. where περιέρξαντες is the reading of all the known manuscripts except one which has εἰ; for in all the other passages of this writer we find the diphthong. We may however compare with it ἀφερκτος in Æschyl. Choeph. 444.

† This is also proved in various instances by the manuscripts: compare for example the passages in Sturz. Lex. Xenoph. and Brunck's Index to Aristophanes, as well as Andoc. 4. p. 31, 27. 32, 36. There are however manuscripts which have εἶργω without exception (see

Bekker on Thuc. 1, 35.): the reason of which was, that other grammarians ascribed εἶργω without distinction to the Attics, but εἶργω to the κοινοῖς (see Etym. M. 377, 48.), as is indeed the case in many other words. And certainly ἀφερκτος, *shut out*, quoted in the last note from Æschylus, leads to the same conclusion. If now we suppose (as was said before, and is certainly the more probable) that originally there was no distinction, but that one established itself by degrees, yet without ever becoming universal, all that can occur is satisfactorily explained.

shut in, is almost always written with the θ ; while in Thucyd. 1, 76., where $\kappa\alpha\tau\epsilon\lambda\acute{\iota}\rho\gamma\epsilon\iota\nu$ has the general sense of *to constrain, keep down by force*, the τ stands without a various reading. Further, that the sense of *shutting in* is expressed by the pres. $\epsilon\dot{\iota}\rho\gamma\nu\mu\iota$, is evident from the grammarian above mentioned, who observes that " $\epsilon\dot{\iota}\rho\gamma\omega$ in the present is not used;" for $\epsilon\dot{\iota}\rho\gamma\omega$ is a very common present.

As to the digamma, the same conclusion results from the Epic augment in $\xi\epsilon\rho\gamma\omicron\nu$, $\acute{\epsilon}\epsilon\rho\gamma\nu$, and again from the Epic sister-form (with its superfluous ϵ in the present) $\acute{\epsilon}\epsilon\rho\gamma\omega$, in the same language, from which is contracted the common $\epsilon\dot{\iota}\rho\gamma\omega$ *. The digamma is therefore very easily to be discerned in Od. ξ , 411. $\tau\acute{\alpha}\varsigma\ \mu\acute{\epsilon}\nu\ \acute{\alpha}\rho\alpha\ \acute{\epsilon}\rho\zeta\alpha\varsigma\dots$, and in the Epic compound $\acute{\alpha}\pi\omicron\epsilon\rho\gamma\epsilon\iota$. The Homeric perf. pass. $\xi\epsilon\rho\gamma\mu\alpha\iota$, 3. plur. pluperf. $\acute{\epsilon}\epsilon\rho\chi\alpha\tau\omicron$ does indeed seem by its syllabic augment to have the same marks of the digamma: but there is one point opposed to it; namely, that in both passages where it occurs the digamma with reduplication is inadmissible, because in Od. κ , 241. it is preceded by a consonant, in Il. ϵ , 89. by a shortened diphthong. These two passages belong however to the numerous instances where the digamma has disappeared from our Homer. The forms $\acute{\epsilon}\rho\chi\alpha\tau\alpha\iota$, $\acute{\epsilon}\rho\chi\alpha\tau\omicron$, are much more striking, particularly in Od. ι , 221. κ , 283., where they begin the verse, and where consequently a slight emendation is not to be thought of. Here then the syllable of reduplication has quite disappeared, which in cases of the true syllabic augment (as if $\tau\epsilon\acute{\upsilon}\chi\alpha\tau\alpha\iota$ were put for $\tau\epsilon\tau\epsilon\acute{\upsilon}\chi\alpha\tau\alpha\iota$) is never the case. Hence in the history of the digamma, and its gradual disappearance, this verb would be a remarkable feature. The form $\acute{\epsilon}\rho\chi\alpha\tau\alpha\iota$ supposes the theme $\acute{\epsilon}\rho\gamma\omega$ to have the common lenis, and is therefore a regular perfect, but without the temp. augm.: and this too contrary to Epic usage, but as it occurs in a syllable long by position it is free from suspicion†.

$\epsilon\dot{\iota}\rho\omega$. See $\epsilon\dot{\rho}\omega$.

$\epsilon\dot{\iota}\rho\omega$. See $\epsilon\dot{\iota}\pi\epsilon\dot{\iota}\nu$.

$\epsilon\dot{\iota}\rho\omega$, *I string in a row*: aor. 1. $\epsilon\dot{\iota}\rho\alpha$ (Herodot. 3, 87. $\acute{\epsilon}\xi\epsilon\dot{\iota}\rho\alpha\varsigma$, *exserens*) and $\acute{\epsilon}\rho\sigma\alpha$ (Hippocr. de Morb. 2, 33. $\delta\dot{\iota}\epsilon\rho\sigma\alpha\varsigma$). Perf. pass. in the Epic poets $\xi\epsilon\rho\mu\alpha\iota$, $\acute{\epsilon}\epsilon\rho\mu\acute{\epsilon}\nu\omicron\varsigma$; in Herodot. 4, 190. $\acute{\epsilon}\rho\mu\acute{\epsilon}\nu\omicron\varsigma$. In the former the digamma is not obliterated, for in the only two passages where the pluperf. $\xi\epsilon\rho\tau\omicron$, and the perf. $\acute{\epsilon}\epsilon\rho\mu\acute{\epsilon}\nu\omicron\nu$ occur, (Od. $\omicron$, 460. σ , 296.) it is pre-

* Once in the text of our Homer we find $\epsilon\dot{\iota}\rho\gamma\omega$ (Il. ψ , 72.), $\tau\eta\lambda\acute{\epsilon}\ \mu\epsilon\ \epsilon\dot{\iota}\rho\gamma\omicron\nu\sigma\iota$, but it is indisputably a false reading: for as $\epsilon\dot{\iota}\rho\gamma\omega$ is contracted from $\acute{\epsilon}\epsilon\rho\gamma\omega$, it cannot have had the digamma, which the hiatus before the verb shows to have been in the verse; for $\acute{\epsilon}\epsilon\rho\gamma\omega$, i. e. $\epsilon\epsilon\rho\epsilon\pi\tau\omicron$, has

it not before the first ϵ ; compare Il. β , 825. $\acute{\epsilon}\nu\tau\omicron\varsigma\ \acute{\epsilon}\epsilon\rho\gamma\epsilon\iota$. Bentley's emendation of this passage is therefore, certainly correct, $\mu'\ \acute{\epsilon}\epsilon\rho\gamma\omicron\nu\sigma\iota$.

† The augment is occasionally omitted in syllables naturally long, as $\acute{\epsilon}\nu\tau\upsilon\epsilon$, $\acute{\epsilon}\lambda\kappa\epsilon$, $\acute{\epsilon}\lambda\pi\epsilon\tau\omicron$, $\acute{\alpha}\rho\chi\epsilon$, $\acute{\alpha}\pi\tau\epsilon\tau\omicron$.

ceded by the separable ν . In Herodotus on the contrary we find the common form, but with the temp. augm. omitted, as is always the case in the Ionic dialect. Suidas quotes from some writer $\acute{\epsilon}\nu\epsilon\iota\rho\mu\acute{\epsilon}\nu\omicron\varsigma\ \pi\acute{\epsilon}\delta\alpha\iota\varsigma$, consequently with the augm. $\epsilon\iota$; although it may be taken for the unchanged diphthong of the present, as in the verbal subst. $\epsilon\iota\rho\mu\acute{\omicron}\varsigma$, on the aspirate of which see Buttm. Lexil. p. 300. For $\acute{\alpha}\pi\acute{\omicron}\epsilon\rho\sigma\epsilon$ see "Ερσαι.

Εΐσα. See 'ΕΩ, 2.

'Είσκω. See "Ισκω.

Εῖωθα. See "Εθω.

'ΕΛ-. See Αἰρέω.

'ΕΛ-. See Εἴλω.

'Ελαύνω, *I drive*: fut. ἐλάσω with *a* short, Ep. ἐλάσσω; aor. 1. ἤλασα, Poet. ἔλασα, ἔλασσα; perf. ἐλήλακα, perf. pass. ἐλήλαμαι; aor. 1. pass. ἤλάθην: verbal adj. ἐλατός. In non-Attic writers the passive takes a σ , as ἐλήλασμαι, ἤλασθην, ἤλαστός. The forms ἐλῶ, ἐλᾶς, ἐλᾷ, &c., infin. ἐλᾶν, are in the Attic prose a future, according to the analogy of verbs whose futures end in $-\alpha\sigma\omega$ or $-\acute{\epsilon}\sigma\omega$, and which form a new Attic future by rejecting the σ and contracting the remaining termination, thus ἐλάσω, ἐλάω, ἐλῶ. See also last note under Δέμω.—MIDD.

The forms in $-\omega$, $-\alpha\varsigma$, &c. occur also as presents from the simple theme ἐλάω. In prose however there is only one example, the imperat. ἀπέλα, Xenoph. Cyr. 8, 3, 32. In poetry there are several; ἔλων, Il. ω, 696., ἐλάαν, Od. ο, 50.; ἐλᾶ, Pind. Nem. 3, 129., ἐκποδῶν ἔλα, Eurip. Herc. 819.

In Od. η, 86. is a 3. plur. pluperf. pass. ἐληλέδατο, for which Wolf writes ἐρηρέδατο, the reading of the old editions. This latter has however by far the fewest manuscripts in its favour, and it seems to me clear that the true reading must be some form of ἐλαύνω, as the expression is much the same as we find in v. 113. in Il. σ, 564. and Od. ζ, 9. But the reading ἐληλάδατο is likewise found in very few manuscripts, while by far the majority has ἐληλέδατο, and some ἐληλέατο. This last has been adopted by Alter; and when we consider that it is the regular Ionic form, according to the analogy of πεπτεύεται for -ανται, and that it does not offend the metre, I cannot but think that it is the true reading of Homer.

In the Epic language we find some participles proparoxytons, as ἐληλάμενος, συνεληλάμενοι, Arat. 176., like ἀκηχέμενος (Il. σ, 29.), ἀκαχί-

μενος, and ἀλαλήμενος. See Herodian in Etym. M. v. ἀκαχήμενος and Thom. Mag. v. ἐληλάμενος. In Apollon. 2, 231. the modern editors have altered this accent, because it was not supported by a scholium, like the passage in Aratus. See note under Ἀκαχίζω.

Ἔλδομαι and ἐέλδομαι*, *I desire*; a defective depon. used only in pres. and imperf. It is found once in a passive sense, Il. π, 494. Both forms are exclusively poetical.

Ἐλέγχω, *I refute*: fut. ξω; perf. with redupl. ἐλήλεγχα; perf. pass. ἐλήλεγμαι.

Ἐλελίζω, *I turn round, tremble*: fut. ἐλελίξω; aor. 1. ἐλέλιξα, aor. 1. pass. ἐλελίχθην, midd. ἐλελιξάμενος, &c. Ἐλέλικτο (Il. λ, 39.) is a syncopated aorist. See Buttm. Lexil. p. 287.

ΕΛΕΥΘ-, ΕΛΘ-. See Ἐρχομαι.

Ἐλίσσω, -ττω, *I wind*: augm. ει†; perf. pass. εἴλιγμαι and ἐλήλιγμαι. In this last perf. three things are to be observed: 1.) that the simple augm. εἴλιγμαι was also in use: 2.) that the augm. ει does not take place with the reduplication: 3.) that the syllable of reduplication does not admit of the aspirate‡.

Ἐλκω, *I draw*: fut. ἔλξω; aor. 1. εἶλξα. It borrows also from a theme ἘΛΚΥΩ, which is not used in the pres. or imperf., and even in the fut. ἔλξω is preferred: see Piers. ad Moer. p. 134. But in the aor. εἶλκυσα, ἐλκύσαι is far more common than εἶλξα, and in the passive εἴλκυσμαι, εἰλκύσθην are the only forms in use.—MIDD.

The regular imperf. εἶλκον is never found in Hom. nor in Ionic prose, but always ἔλκον, ἔλκετο. The particular inflexion ἐλκήσω, ἤλκησα (with η as augment), ἐλκηθεῖς, has in Homer the stronger meaning of *to drag along*.

Ἐλπω, *I encourage to hope*: Od. β, 91. γ, 380. But it is generally used in the midd. ἔλπομαι, *I hope*; perf. ἔολπα with the force of the pres.; pluperf. ἐώλπειν with the force of an imperfect: see ἔοικα and note under Εἶκω; also the second note under Ἀγνυμι, and a note in Buttm. Lexil. p. 202. The Epic forms are ἐέλπομαι and ἐελπόμην: see Ἐλδομαι and note.

* Like ἐέλπομαι, ἐέργω, ἐειδόμενος, εἶσκω, which in the older language had the digamma.

† It is however to be observed that this diphthong is found also in the present, and even, though not frequently, in prose: see

Lobeck ad Phryn. p. 30.

‡ In stating these rules we must however remember the rarity of this form, and that I know only some instances of it quoted by Maïttaire from Pausanias.

Ἐλώω. See Εἰλώω.

Ἐμέω, *I vomit*, has ε in the inflexion and σ in the passive: it takes also the Attic reduplication.

[Æschylus has the fut. midd. ἐμοῦμαι in the sense of *to vomit*, while Xenoph. (Anab. 4, 8, 20.) has the imperf. act. in the same intrans. sense.]

Ἐμνήμυκε. See Ἡμύω.

Ἐναίρω, *I kill*: fut. ἐνάρω; aor. 2. ἤναρον, Eurip.: infin. ἐναρεῖν. —MIDD. with aor. 1. ἐνηράμην, Hom. [This verb is not a compound: see Buttm. Lexil. p. 119.]

Ἐναύω. See Αὐώ.

ENEIK-, ENEIK-. See Φέρω.

Ἐνέπω. See Εἰπεῖν.

Ἐνήνοθα, a perf. with the force of a present, found in the Epic writers in composition only, and in the third person; used at the same time as aorist: thus ἐπενήνοθε, κατενήνοθε, *it lies or it lay thereon*. As a theme we must suppose ENΘΩ, ENEΘΩ: see this more fully explained in Buttm. Lexil. p. 110. &c.

Ἐνθεῖν, ἡνθον. See Ἐρχομαι.

Ἐνίπτω, *I reproach*, has in Homer two forms of the aor. 2., viz. 1.) ἐνένιπον, for which two false readings ἐνένιπτον and (Il. ψ, 473.) ἐνένισπον have crept into the printed text of Homer, as I have shown in Buttm. Lexil. p. 123. &c. This form is the reduplicated aor. 2. with the radical vowel long, which we know from the subst. ἐνῖπή was long in the root also. 2.) the 3. sing. ἡνίπαπε, formed by a peculiar reduplication in the middle of the word, like ἡρύκακον, infin. ἐρυκακέειν from ἐρύκω.

Homer has another sister-form ἐνίσσω, which bears the same relation to ἐνίπτω as πέσσω to πέπτω. None of the forms, which are here placed together, ever stand absolutely in Homer with the meaning of *to say*, but they are sometimes used so with the sense of *to reproach*; they must therefore be distinguished from ἐνέπω, ἐνισπον, and the Pindaric ἐνίπτω (see under Ἐνέπω); while the long ι above mentioned makes it most probable that they belong to a particular family of verbs, of which a more accurate examination will be found in Buttm. Lexil. p. 123. &c.

Ἐννῦμι, or ἐννύω, *I put on, clothe*, forms its tenses from a theme ἘΩ; thus fut. ἔσω, Ep. ἔσσω; aor. 1. ἔσσα, infin. ἔσαι; fut. midd. ἔσομαι; aor. 1. midd. ἐσάμην; perf. pass. εἶμαι, εἶσαι, εἶται, &c., whence 3. pl. pluperf. εἶατο (Il. σ, 596.), comp. ἐπיעῖμαι, ἐπιειμένος. From the pass.

ἔσμαι, ἔσμεν, (which never occurs in its simple form in the first person,) come the 2. and 3. sing. of the pluperf. ἔσσο, ἔστο, and the compound ἡμφίεσμαι, &c. The forms with the syllabic augment (which takes the aspirate), ἐέσσατο (Il. κ, 23., Od. ζ, 519.) and ἔεστο (Il. μ, 464.), are Epic only.

The Ionics have another form εἴννυμι; for ἐπείνυσθαι in Herodotus proves that the ει in the Homeric εἴννον (Il. ψ, 135.) is not the augment. The temp. augm. is found neither in the imperf. nor the aorist: the perf. only has the augment ει. Homer has not the temp. augm. in any tense, but the syllab. augm. only, which is to be accounted for by the digamma.

The simple ἔννυμι is never used in prose, but principally the compound ἀμφιέννυμι, which makes its fut. ἀμφιέσω, Att. ἀμφιῶ; fut. midd. ἀμφιέσμαι; and takes the augment in the preposition, ἡμφίεσα, infin. ἀμφιέσαι, pass. ἡμφίεσμαι, ἡμφιέσαι, ἡμφιέσται, &c. infin. ἡμφιέσθαι. Nor do the other compounds generally reject the vowel of the preposition before the ε, as ἐπιέσασθαι.

Ἐόλει, ἐόλημαι. See under Εἶλω.

Ἐορτάζω, *I celebrate, solemnize*: fut. ἐορτάσω; it takes the augm. in the second syllable ἐώρταζον, according to the analogy of ἔοικα, ἐώκειν. See Εἶλω and note.

Ἐπαίω, Herodot. 3, 29. See Ἀΐω.

Ἐπανρεῖν, &c. See ΑΥΡ-.

Ἐπείγω, *I press*; pass. *I hasten*. For proof that this verb is no compound, see Buttm. Lexil. p. 118.

Ἐπίσταμαι, *I understand*, depon. pass. with fut. midd.; imperf. ἡπιστάμην: fut. ἐπιστήσομαι; aor. ἡπιστήθην; verbal adj. ἐπιστητός. In the optat. the accent sometimes follows the regular conjugation of barytone verbs, e. g. ἴσταιο, ἴσταιτο, ἴσταισθε, ἴσταιντο; but the conj. is always ἰστώμαι, συνιστῇται, &c.*. See Δύναμαι with note, and Ἰστημι.

This verb is distinguished from ἐφίσταμαι, the proper compound of ἵσταμαι, by the π, by the augment, and by the aorist retaining the η of the formation before the θ.

Instead of the 2. sing. ἐπίστασαι the Attic poets have ἐπίστα (Æsch. Eum. 86. 578.), the Ionics ἐπίστη (Theogn. 1043. or 1085. Bekk. 1081.)

* Yet the Ionic conj. is ἐπιστέωμαι, Herodot. 3, 134.

Gaisf. See Buttm. on Soph. Phil. 798. The usual form in the imperf. is ἡπίστω and in the imperat. ἐπίστω, e. g. Xen. Mem. 3, 4, 9. Cyr. 3, 2, 16. See Moer. 163. 182. Homer has the imperf. without the augm. ἐπίστατο. The pres. and imperf. are conjugated like ἴσταμαι.

ἘΠΩ, ἐνέπω. See Εἰπεῖν.

Ἔπω, *I am employed or busy about anything*: imperf. εἶπον, Poet. without augm. ἔπον; fut. ἔψω; aor. ἔσπον, infin. σπεῖν, part. σπών; compound ἐέσπον, ἐπισπεῖν, μετασπών. The augment is ει, as περιεῖπεν, Xen. Mem. 2, 9, 5. This verb in its simple form is found only in Il. ζ, 321.*, but its compounds are used both in verse and in prose, περιέπω, διέπω, &c.

These aorists seldom occur except in poetry: though Ionic prose has frequently περιέσπε, Herod. 1, 73., περισπεῖν ib. 115., and the passive of the same compound περιεφθῆναι, 5, 1. 6, 15., and περιέψεσθαι for περιεψθήσεσθαι, 2, 115. 7, 119.

Midd. ἔπομαι, *I follow*: imperf. εἰπόμεν, and Poet. without augm. ἐπόμεν; fut. ἔψομαι, infin. ἔψεσθαι. The aorist has this peculiarity that the augment is aspirated, ἐσπόμεν, comp. ἐφέσπόμεν (ἔσπου Plat. Polit. p. 280. b., ἐφέσπετο Eurip. Hipp. 1307.)†, and as a proof that it is merely the augm. it disappears in the other moods: infin. σπέσθαι, imperat. σποῦ, ἐρίσπου Plat. Theæt. p. 169. a., ἐρίσπεσθε Plat. Crit. p. 107. b. &c. The Ion. imperat. 2. pers. is σπέο, Ep. σπεῖο, Il. κ, 285.

If ἔσπον σπέσθαι and ἔσχον σχεῖν be compared with ἔπλε ἔπλετο and ἐπτόμην πρέσθαι, we see at once that the former arise from the same syncope as the latter. That is to say, the aspirate in ἔπω and ἘΧΩ (ἔξω) passed (as it does in so many other words) into a σ, which immediately attached itself to the consonants following, therefore ἔ-σπον, ἔ-σχον. This statement does not however militate against the insertion of a σ according to another analogy in the root ἘΠ, and thus ἐσπόμεν, ἐσπέσθαι, ἔσπωμαι, ἐσπόμενος, became anomalous aorists. From

* [Yet Homer has frequently *περὶ τεύχε' ἔπουσιν*, e. g. in Il. ο, 555. *ἀμφ' Ὀδυσῆα ἔπον*, Il. λ, 483. and many other similar expressions, which Buttmann, it would seem, considered as compounds.—ED.]

† A singular form is *ἐπέσποντο* in Pind. Pyth. 4, 237. which can hardly be joined with the Pindaric forms in the note following.

these, and not from the ἐσπόμεν belonging to the former analogy, came the indicative which passed into the common language, while the other moods ἐσπέσθαι &c. remained in the usage of the Epics (Il. ε, 423. Od. μ, 349. Il. μ, 395. &c.). But from the very circumstance of ἐσπόμεν being an aorist, the pres. ἔσπεται which is a various reading for ἔρχεται at Od. δ, 826. ought not to be allowed to displace the present old and unobjectionable reading of the text*.

Ἐράω, *I love*, is used only in the pres. and imperf. ; having a regular passive ἐρώμαι, ἐράσθαι, ἐρώμενος. But the sister-form ἔραμαι, like ἴσταμαι, is a deponent synonymous with the active, and in the pres. solely poetical. The aor. pass. however, ἠράσθην, fut. ἐρασθήσομαι, with an active sense, is used in prose ; part. ἐρασθείς.

The Epic language has instead of ἠράσθην the midd. ἠράσάμην, whence ἠράσσατο, Hom. ἐράσσατο, Hes. and Pind. The perf. ἤρασμαι, Parthen. The 2. pers. pres. Epic with double σ, ἔρασσαι occurs in Theocr. 1, 78. The Dor. conj. ἐῤῥᾱται for ἔρηται is accented according to the analogy of barytone verbs, Pind. P. 4, 164. compare ἐπίσταμαι and δύναμαι. Lastly ἐράσθε in an act. sense, Il. π. 208. is probably a false reading†.

Ἐράω is used only in its compounds, and with the regular aor. 1. ἐξερᾶσαι, κατερᾶσαι, *to pour or shoot out*, συνερᾶσαι‡ *to pour or throw together*.

Ἐργάζομαι, *I labour, work*, depon. midd. : fut. ἐργάσομαι ;

* See the note in Buttm. Schol. Od. ad h. l. Bekker in his critique on Wolf's Homer has ventured a conjecture that all those Epic moods ἐσπέσθαι &c. have crept into Homer's poems by false readings, because in every instance the verse would admit δὲ σπομένοιο, ἄμα σπέσθαι &c., and that the later Epics, in whose verse this is not always the case, imitated the false reading. This view of the subject is much strengthened by the circumstance of the compounds being invariably written in Homer ἐπισπέσθαι, μετασπόμενος &c. However as the origin of such a reading, if there were no grounds for it in the language, is difficult to be conceived ; and (which is the most important point) these forms are as fixed in Pindar (O. 8, 123. 9, 15. Isth. 4, 49.) as they are in the Alexandrine poets,

there seems to be no doubt of a twofold ancient usage : at the same time it seems hardly possible that such a distinction as that between simple and compound could have existed in Homer's language. Bekker's supposition therefore, if confined to Homer, has great probability.

† That is to say, the depon. ἔρασθε is no more capable of resolution than ἴστασθε, δύνασθε &c. ; and ἐράσθε can be only passive. The reading must therefore necessarily be ἔης τοπρίν γ' ἐράσασθε. [Passow however seems to think it may be defended by supposing a theme ἐράομαι from which will come ἐῤῥᾱται, Sappho Fr. 59. Theocr. 2, 149.]

‡ Isocr. Phil. p. 110 b. as restored by Bekker. Aristot. de Gen. Animal. 3, 1. extr.

perf. *εἵργασμαι*, Ion. *ἔργασμαι*. The augm. is *ει*. [The Ion. and Att. generally use the perf. pass. *εἵργασμαι* in the act. sense of the aor. midd. *εἵργασάμην*, Valck. Phœn. 1069. Lob. Soph. Aj. 21., but this tense is also found as a true passive, e. g. *τὰ ἐργασμένα*, Herodot. 7, 53. compare Plat. Charm. p. 173. c. Xen. Mem. 3, 10, 9. Conviv. 5, 4. Œcon. 19, 8., &c. And even the indic. of this perf. is found in a passive sense, at least in its compound *ἀπείργασται*, Plat. Legg. 4. p. 710. d. The fut. pass. *ἐργασθήσομαι* is seldom found with a really passive meaning which it has in Sophoc. Tr. 1218., Isocr. Epist. 6.—Passow.]

Ἔργω. See *Εἵργω*.

ἘΡΓΩ and *ἔρδω*. See *Ἐέζω*.

Ἐρεῖνω. See *Ἐρομαι*.

Ἐρέθω, *I excite, irritate*, is used only in pres. and imperf., but we find in Mosch. 3, 85. the aor. with augm. *ἤρεθον*. Its derivative *ἐρεθίζω* is more used.

Ἐρείδω, *I support by placing one thing against another*: fut. *ἐρείσω*, &c. It has the Att. redupl.; thus perf. act. *ἐρήρεκα*, perf. pass. *ἐρήρεισμαι*; of this latter Homer has the 3. plur. *ἐρηρέδῃται* for *ἐρηρεισμένοι εἰσί*, Il. ψ, 284, 329. Od. η, 86, 95.; for which Apollon. Rh. uses *ἐρήρεινται*. Homer has the augm. only in *ἤρήρειστο*, but Hes. a. 362. has *ἤρείσατο*.—MIDD. *I support myself*; *ἐρείδομενος*, *ἐρεισάμενος*, &c. Hom.

Ἐρείκω, *I tear, break*: imperf. *ἤρεικον*; aor. 1. *ἤρειξα*. Midd. *I tear my clothes in pieces*. PASS. *I am torn or broken*; perf. *ἐρήριγμα*, Hippocr.

To the intransitive sense of the pass. (e. g. Il. ν, 441.) belongs the Epic aor. 2. act. *ἤρικον*, Il. ρ, 295.* Compare the last paragraph of Γηράω.

Ἐρείπω, *I overthrow*: fut. *ἐρείψω*; aor. 2. *ἤρῖπον*; aor. 1. pass. *ἤρείφθην*; perf. 2. with Att. reduplication *ἐρήρῖπα*; perf. pass. *ἐρήριμι*—

* As this aor. 2. occurs in no other passage, it is not to be wondered at if later poets used it transitively: thus Euphor. Fr. 40. and Alex. Ætol. in Piers. ad Moer. p.

194. whose admirable emendation of the whole fragment was not understood by his neglecting in this verse to change *καλόν* into *κακόν*; *διὰ μὲν κακόν ἤρικεν οὖσον*.

μαι, and Ep. pluperf. 3. sing. ἐρέριπτο for ἡρήριπτο, Il. ξ, 15., but we find in Herodian Hist. 8. 2. κατερήρειπτο.

In this verb as in the last the passive makes a transition to the intransitive meaning *to fall over, fall down*, and this, as being the immediate sense, belongs to the aor. 2. act. ἥριπον, and the perf. ἐρήριπα (see note under Τεύχω), which however occur only in the poets*. In Pind. Ol. 2, 76. Boeckh has shown from the manuscripts and from Apollon. Synt. p. 277. that the part. aor. 2. pass. ἐριπέντι, not ἐριπόντι, is the true reading.

The Epic middle ἀνηρεϊψάμην belongs unquestionably to this verb, although in this compound its sense is somewhat different: Homer has frequently ἀνηρεϊψαντο, *they have torn away, carried off*, Il. υ, 234. Od. ε, 727. &c. and Hesiod θ, 990. has ἀνερειψαμένη, *having carried off*†.

Ἐρέπτομαι, *I feed, graze, eat*, occurs only in the pres. and imperf. Later writers use ἐρέπτω for ἐρέφω like γλύπτω for γλύφω, δρέπτω for δρέφω &c.: compare γλύφω. This form was long regarded with suspicion in Pind. P. 4, 240. but has been satisfactorily defended by Boeckh.

Ἐρέσσω, ττω, *I row*: fut. ἐρέσω; aor. 1. ἤρεσα, Poet. ἤρεσσα and ἔρεσσα, Il. ι, 361. Od. λ, 78. The compound διήρεσα occurs in Od. μ, 444. ξ, 351. From ἐρέτης and ἐρετμός we may conclude that its characteristic letter was τ.

Ἐρεύγω. See Ἐρυγάνω.

Ἐρεῦθω, *I make red*: fut. ἐρεῦσω; aor. 1. infin. ἐρεῦσαι. Also ἐρυθαίνω, whence ἐρυθαίνετο, *he became red*: purely Homeric forms. The subst. ἐρύθημα comes from the formation in -ήσω, which belonged to ἐρυθαίνω as it did to ἀλιταίνω, in which the termination -αίνω is a mere extension of the original present, according to the analogy mentioned

* Of this aorist ἥριπον, which is frequent in the poets, we find one instance of a transitive meaning in the latest editions of Herodot. 9, 70. But the old reading ἥριπον ought not to have been changed, even though the new reading had been favoured by manuscripts. A fixed line of distinction between imperf. and aor. is not possible in these older remains of antiquity. If Herodotus had intended to use the aor., we cannot but suppose that he would have said ἥριψαν, as he has ἐρεῖψαι at 1, 164.

† There are no grounds for the theme ἀνερειπτω in the lexicons; nor must we be misled by the usage of this word in some later writers (ἀνερειψασθε πόνον' *you have undertaken*, Orph. Arg. 292.).

In the old Epic usage there is nothing to lead us decidedly from ἐρεῖπω. Whatever in the word ἀνερειψάμην seems opposed to the sense of ἐρεῖπω lies merely in the preposition ἀνά and the middle voice. The idea of a ῥιπή is in ῥίπτω, in ἐρεῖπω, and in ἀνερειψάμην. What is *torn away*, falls to the ground; hence the simple ἐρεῖπω and ἥριπον contain in themselves this collateral meaning: if we add to this ῥιπή or tearing the sense of ἀνά in composition and the middle voice, we have ἀνερειψάμην, *I have seized and carried up for myself*, a very proper verb to express such a transaction as the rape of Ganymede.

in note under *Αἰσθάνομαι*. On the other hand in the later form *ἐρυθραίνω* -αίνω is a derivative termination from *ἐρυθρός*, as *λευκαίνω* is from *λευκός* with the regular flexion *λευκάναι* &c. And the Alexandrine poets treated *ἐρυθαίνω* in the same way, e. g. *ἐρύθηνε*, Apollon. Rh. 1, 791. Compare *κερδαίνω*.

Ἐρέφω, *I cover, crown*: fut. *ἐρέψω*; aor. 1. *ἔρεψα*. MIDD. Eur. Bacch. 323. Aristoph. Vesp. 1294. See also *Ἐρέπτω*.

Ἐρέχθω, *I torment, torture*; used only in pres. and imperf.

Ἐρέω. See *Εἰπεῖν* and *Ἐρομαι*.

Ἐρίζω, *I contend, dispute*: fut. *ἐρίσω*, Epic *ἐρίσσω*, Dor. *ἐρίζω*, &c. This verb has in the Epics a middle synonymous with the active, Il. ε, 172. Od. δ, 80. Hes. θ, 534., to which belongs the perf. pass. with Att. reduplication *ἐρήρισμαι**; while *ἐριδήσασθαι*, Il. ψ, 792. probably does not belong to this verb but comes from the pres. *ἐριδαίνω*, according to the analogy laid down in note under *Αἰσθάνομαι*: only that *ἐριδήσασθαι* in the passage above mentioned has the second syllable long, whence it has been written with double δ†.

ἘΡΟΜΑΙ, *I ask*: fut. *ἐρήσομαι*; aor. *ἠρόμην*, imper. *ἔρου* (not *ἔρου*), Ep. *ἔρειο*, opt. *ἐροίμην*, conj. *ἔρωμαι*, infin. *ἐρέσθαι* (not *ἔρεσθαι*), part. *ἐρόμενος*. [This aor. is in common Attic use in all its moods, and the fut. is occasionally found in the best writers, Plat. Lys. p. 207. c. 211. d. Apol. p. 29. e. Xen. Hell. 4, 5, 6. but of the infin. pres. *ἔρεσθαι* there are great doubts, and even in Homer it is most probably the aor. and ought to be accented as such. The other tenses are supplied by *ἐρωτάω*.—Passow.] Ionic prose has on the other hand a present *εἶρομαι*, of which the imperf. *εἶρόμην* with its other moods *εἶρωμαι*, *εἶρεσθαι*, &c. are, like the above, used as aorists: fut. *εἶρήσομαι*.

* I know not whether this perf. occurs in any other passage beside the fragment of Hesiod ap. Clem. Alex. in Strom. p. 716. (603.) et in Cohort. p. 63. (48.) or No. 53. Gaisf.: but there, notwithstanding the faults of transcribers, its connexion with the context makes it unquestionable; and by comparing the two quotations it most probably ran thus, *Αὐτὸς γὰρ πάντων βασιλεὺς καὶ κοίρανος ἐστίν, Ἀθανάτων τε οἱ οὐτὶς ἐρήρισται κράτος ἄλλος*.

† This way of writing it Wolf has very

properly rejected: and thence we must conclude that the Greeks expressed this lengthening of the vowel, not by merely making it long (as from *ἔρις* *ἐρίδος*), but by the accent or *ictus*. This however does not appear to me grounded on sufficient analogy: and it is therefore worth remarking, that the old Grammarians, according to the Scholium in Heyne, had another reading *ἐριζήσασθαι*. Compare the double way of writing *ἀίδηλος* and *ἀιζηλος* in Buttm. Lexil. p. 53. &c.

We often meet with the accentuation *ἔρεσθαι*, which is considered as a present; but as we nowhere find an indicative *ἔρομαι*, *ἔρεται*, &c., this is not conceivable. Now as the manuscripts frequently give us the aoristic accentuation *ἐρέσθαι*, *ἐπερέσθαι*, there is no doubt that this alone is the true way of writing it, and that the other arose from the grammatical custom of supposing a pres. *ἔρομαι*. Compare *ἡγγρόμην* in *ἐγείρω**. This supposition was very much supported by the actual existence of the Ionic pres. *εἶρομαι*, which was considered to be a mere Ion. production of the common *ἔρομαι*. But if we examine carefully all that is quoted on the subject and the analogy of the language, there can be no doubt of the Ion. *εἶρομαι* being the true theme, and *ἐρέσθαι* the regular aor. from it (compare *ἀγερέσθαι*), which thus takes its natural augment *ἡρόμην*. Now when we explain the Ion. *εἶρετο* &c. to be an imperf., it is not to be denied that we look to its exterior only, as with regard to the meaning there is no room for the exercise of any grammatical acuteness; because, as we see in the syntax, all these verbs belonging to the conversational narrative of the language stand very commonly in the imperfect, as *ἐκέλευε*, *ἡρώτα*, *ἐννεπε*, and thence also *ἔφη*. In Homer too we find *εἶρομαι*, *εἶρεσθαι*, *εἶρωμαι* &c. frequently enough; but sometimes we also meet with *ἐρώμεθα*, *ἔροιτο*, *ἔρειο* (for *ἔρεο*), *ἔρεσθαι*. Of the accentuation *ἐρέσθαι* being used in his poems I nowhere find any mention; and as the sense there is not more decisive than it is in Herodotus, we must consider the forms with *ε* and those with *ει* to be in the Epic language the same, and therefore leave the accentuation of *ἔρεσθαι* untouched. Again at Il. α, 513. φ, 508. we must remain in doubt between the reading of *εἶπετο* and *ἦπετο*; the best manuscripts are in favour of the former. Of this old verb therefore common prose has retained only the historic tense, which by the quantity of the stem and by the accent was pronounced as an aor. 2., whilst the present could be dispensed with on account of *ἐρωτᾶν*.

Later writers, mistaking the aoristic meaning of *ἐρώμενος*, have used *ἐρησάμενος*, Paus. 4, 12.† The fut. in the Ion. form *εἰρήσομαι* was liable to be confounded with the passive fut. *εἰρήσομαι* under *εἰπεῖν*; whence perhaps *ἐπειρήσομαι* was preferred.

The Ionic insertion of the *ε* in *ἐρέεσθαι*, *ἐρέοντο* &c. is found in Homer, and in *ἐπειρεόμενος*, Herodot. 3, 64., where those manuscripts

* That the Greek Grammarians supposed *ἔρεσθαι* to be falsely accented is clear from the Etym. M. v. *Εἶρω* and *Λιτέσθαι*, however faulty these articles may be in other respects.

† In that passage however Bekker proposes instead of *ἐρησαμένους δὲ ἔχρησεν* to read *χρησαμένους*.

which give ἐπειρόμενος are not deserving of attention. The Epic language had also in this formation the active ἐρέω, Il. η, 128. Od. φ, 31. λ, 229. which must not be confounded with the future ἐρέω from εἶρω, εἶπον: ἐρείομεν is 1. plur. conj. pres. for ἐρέωμεν, Il. α, 62. A lengthened present in the same language is ἐρεείνω. Compare ἀλεείνω.

Ἐρπω, *I creep along, go along*: fut. ἔρψω, &c. The augm. is ει. It is used only in pres. and imperf. [The latter meaning was the prevailing one in the Doric writers, Valck. Adon. p. 400. but not unknown to the Attic tragedians, Brunck. Eurip. Hipp. 561. Metaph. in Eurip. Cycl. 422. Passow.]

Ἐρῶ, *I go forth or away*: fut. ἐρῶσω; aor. 1. ἤρῃσα; perf. ἤρῃκα.

Ἐρσαι is an old aorist, of which we find in Hom. the compound ἀπό-ερσε, ἀποέρση, ἀποέρσειε with the sense of *to wash away, sweep away*. Il. ζ, 348. φ, 283. 329. The present for this may be either ἔρῶ with a causative meaning, or ΕΡΔΩ; see Buttm. Lexil. p. 156. &c.

Ἐρυγάνω, *I eruct*: fut. ἐρεύξομαι*; aor. ἤρυγον.

The more simple theme ἐρεύγω does not occur in an active form; on the contrary Homer, Herodotus, and the non-Attic writers of a later period have ἐρεύγομαι, from which the latter formed ἡρευξάμην. Homer has, like the Attics, ἤρυγον. The meaning of this verb has modifications which may be seen in the Lexicons, in which however sufficient attention is not paid to the difference of the forms. See Lobeck ad Phryn. pp. 63. 64.

Ἐρυθαίρω. See Ἐρεύθω.

Ἐρύκω, *I hold back from*: fut. ἐρύξω; aor. 1. ἤρυξα, Æschyl. Sept. 1075. Ep. ἔρυξα, Il. γ, 113.

The Epics have also a peculiar aor. 2. with the reduplication in the middle of the word, ἡρύκακον, Il. ε, 321. Infin. ἐρυκακέειν, Hom. Compare ἡνέπαπεν under Ἐνέπτω.

Ἐρύω and εἰρύω, *I draw*, a verb used only by the Ionics and Epics, has a short in the inflexion. Ἐρύω has the fut. ἐρύσω, Ep. ἐρύσσω, but also ἐρύω, Il. λ, 454.; perf. pass. εἶρυμαι. The Poet. and Ion. εἰρύω forms εἰρύσω, &c. The Midd. passes over to the meaning of *to save*; see Buttm.

* I have inserted this fut. without hesitation as it is the necessary result of the analogies laid down in my grammar, and

it is by mere chance that I have not been able to find any instance of its actual occurrence.

Lexil. p. 303. &c., and in this meaning only we find a form without the ϵ , viz. $\acute{\rho}\acute{\upsilon}\sigma\mu\alpha\iota$ *. This verb is also used in Attic prose, and has in Attic poetry the υ always long in the inflexion, $\acute{\epsilon}\rho\acute{\rho}\upsilon\sigma\acute{\alpha}\mu\eta\nu$. But in the Epic poets it is short even there, as $\acute{\rho}\upsilon\sigma\acute{\alpha}\mu\eta\nu$, Il. σ , 29.; hence, when the metre requires it long, this form also ought to be written by them with $\sigma\sigma$: but the printed text has generally $\acute{\epsilon}\rho\acute{\rho}\upsilon\sigma\alpha\tau\omicron$, $\acute{\rho}\upsilon\sigma\alpha\tau\omicron$, even where the syllable is required to be long †.

In the passive form of this verb it is sometimes difficult, particularly amidst the difference of meanings, to distinguish the tenses correctly. The perf. pass. has necessarily by virtue of the reduplication, even if it be formed from $\acute{\epsilon}\rho\acute{\upsilon}\omega$, the syllable $\epsilon\iota$ as augment. To this tense belong, with some degree of certainty according to the sense, the forms $\acute{\epsilon}\acute{\iota}\rho\upsilon\nu\tau\alpha\iota$ or $\acute{\epsilon}\acute{\iota}\rho\upsilon\alpha\tau\alpha\iota$, pluperf. $\acute{\epsilon}\acute{\iota}\rho\upsilon\nu\tau\omicron$, $\acute{\epsilon}\acute{\iota}\rho\upsilon\alpha\tau\omicron$, Il. ξ , 75. σ , 69. σ , 654. of the ships which *have been* or *were drawn up* on land. In the passage of Od. χ , 90. it may be doubted whether $\acute{\epsilon}\acute{\iota}\rho\upsilon\tau\omicron$ be pluperf. or syncop. aorist ‡. In either case there is this certain result, at least for the Epic language, that as the radical syllable of the syncop. aor. always corresponds with that of the perf. pass., the 1. sing. of this last tense was not formed with the σ , but with the υ long §.

In the sense of *to save, watch over*, we frequently find $\acute{\epsilon}\rho\nu\sigma\theta\alpha\iota$, $\acute{\epsilon}\rho\nu\tau\omicron$,

* Not that I mean by this expression, "without the ϵ ," that this form is the later of the two; I rather think there are good grounds for concluding it to be the older, and that the ϵ was added afterwards as in $\theta\acute{\epsilon}\lambda\omega$, $\acute{\epsilon}\theta\acute{\epsilon}\lambda\omega$.

† Because $\acute{\rho}\upsilon\sigma\alpha\sigma\theta\alpha\iota$ with υ long was usual in the Attic and common language, this quantity was supposed to be the ground of the Epic usage also, and $\acute{\rho}\upsilon\sigma\acute{\alpha}\mu\eta\nu$ to be an Epic shortening of the syllable. Again in $\acute{\epsilon}\rho\upsilon\sigma\alpha\sigma\theta\alpha\iota$ the earlier editors made a distinction between $\acute{\epsilon}\rho\upsilon\sigma\alpha\sigma\theta\alpha\iota$, $\acute{\epsilon}\rho\upsilon\sigma\alpha\sigma\theta\alpha\iota$, *to draw*, and $\acute{\epsilon}\rho\upsilon\sigma\alpha\sigma\theta\alpha\iota$ *to save*. See Butt. Lexil. The justice of the conclusions which I have drawn both there and here is evident; and there is but one alternative, either to suppose with me a radical shortness through all the meanings, and to write the lengthened syllable in all instances with $\sigma\sigma$, or to explain $\acute{\rho}\upsilon\sigma\acute{\alpha}\mu\eta\nu$ to be a corruption (see Spitzner's Prosody, p. 68.), a mode of proceeding which the moderate critic will never wish to encourage. That the difference of quantity might have in time produced a difference of meaning is certain; and Attic usage shows it to have done so; but that it was not so at an earlier period

is proved by the verbals $\acute{\epsilon}\rho\upsilon\mu\alpha$, $\acute{\epsilon}\rho\upsilon\sigma\acute{\iota}\pi\tau\omicron\lambda\iota\varsigma$, &c. having the meaning of *to protect*, while $\acute{\rho}\upsilon\tau\acute{\eta}\rho$, $\acute{\rho}\upsilon\mu\acute{\omicron}\varsigma$, &c. have the meaning of *to draw*. That the Epic language belongs to that period is in itself probable; the above-mentioned $\acute{\rho}\upsilon\sigma\acute{\alpha}\mu\eta\nu$ gives it critical certainty.

‡ The passage runs thus, 'Αμφίνομος δ' Ὀδυσῆος εἰσατο κυδαλίμοιο Ἀντίος αἰξας, εἶρυντο δὲ φάσγανον δέξῃ, Εἰ πῶς οἱ εἴξειε θυράων. Here $\acute{\epsilon}\acute{\iota}\rho\nu\tau\omicron$ appears to stand in exactly the same situation as at Od. χ , 79. $\acute{\epsilon}\acute{\iota}\rho\upsilon\sigma\sigma\alpha\tau\omicron$ $\phi\acute{\alpha}\sigma\gamma\alpha\nu\omicron\nu$ $\delta\acute{\epsilon}\xi\upsilon$. But we may understand the times of the action thus, "he rushed on Ulysses with the sword which he *had drawn*," and then $\acute{\epsilon}\acute{\iota}\rho\nu\tau\omicron$ is the pluperf. of the same middle of which $\acute{\epsilon}\acute{\iota}\rho\upsilon\sigma\sigma\alpha\tau\omicron$ is the aorist. If the poet had wished to use the aor., he might have said $\acute{\epsilon}\acute{\iota}\rho\upsilon\sigma\sigma\alpha\tau\omicron$ $\delta\acute{\epsilon}$ $\xi\acute{\iota}\phi\omicron\varsigma$ $\delta\acute{\epsilon}\xi\upsilon$, as indeed he has done at δ , 530. If this argument be not conclusive, it will at least show that this is a solitary instance of the syncop. aor. $\acute{\epsilon}\acute{\iota}\rho\nu\tau\omicron$ as a middle with transitive sense for $\acute{\epsilon}\acute{\iota}\rho\upsilon\sigma\sigma\alpha\tau\omicron$, whereas all other instances of those syncop. aorists have a completely passive meaning.

§ Of $\acute{\epsilon}\acute{\iota}\rho\nu\sigma\mu\alpha\iota$, $\acute{\epsilon}\acute{\iota}\rho\upsilon\sigma\theta\eta\nu$, as required by the grand analogy of verbs which

εἶρυντο, &c. with *υ* long; but they cannot be reckoned as perf. and plu-perf. according to sense, nor, where there is no long syllable for the augment, according to form. Aorists they could only be (i. e. syn-copated aor.) where they meant a saving or snatching away completed in a moment; but the majority of these passages are decisive for the duration of the action. Thus εἶρυντο, ἔρυντο, 2. pers. ἔρῃσο are plainly imperf., Il. ω, 499. δ, 138. ν, 555. χ, 507. in all which instances the sense is *thou didst protect, he protected*, exactly corresponding with the undoubted imperf. in Il. ζ, 403. οἷος γὰρ ἐρύετο Ἴλιον Ἐκτωρ. In the same way εἶρυντο, ῥύατο are used of *protecting* bolts, walls, guards, Il. μ, 454. σ, 515. Od. ρ, 201.: and a similar meaning of duration is always found in the infin. εἶρυσθαι, ἔρυσθαι, ῥύσθαι, e. g. Od. γ, 268. ι, 194. Il. ο, 141. It is clear therefore that all these forms belong to the *syncope of the pres. and imperf.*—εἰρύετο εἶρυντο, ἐρύεσθαι ἔρυσθαι. Nay, the indicative itself is used, not only by Apollon. 2, 1208. ἔρῃται, *he watches over*, but by Homer also, in as much as the 3. plur. εἰρύαται in the passages of Il. α, 239. Od. π, 463. stands in the sense of *to watch over, observe*, and consequently as it cannot in accordance with the above-quoted passages be explained from the meaning of the perfect, it can be only a present.

There remain some passages in which the sense of the aor. appears to suit better than that of the imperf., as ἔρυντο, Il. ε, 23. and 538. ἔρρυντο (lyric), Soph. Œd. T. 1352.: these however are sufficiently accounted for by the greater liberty taken in the older language in the use of the historic tense.

We have mentioned before in the last paragraph of the article on γένομαι and in Buttm. Lexil. p. 305. that in the Epic language the future of ἐρύω becomes ἐρύω again*. We must consider in the same light the middle ἐρύεσθαι, Il. ξ, 422. ι, 248. ν, 195.; for Homer when speaking of a hope or intention to do some certain thing, never puts the verb following in the present, but always in the fut. or aor.; as we may see by comparing Il. σ, 174. χ, 351. where in a similar combination and meaning we find as in other cases the aor. ἐρύσασθαι.

There are still two other Hesiodic forms to be mentioned: 1.) ε, 816. infin. εἰρύμεναι with *υ* short, for ἐρύειν, *to draw*; therefore exactly analogous to the formation in μι, like δεικνύμεναι for δεικνύναι. 2.) θ,

shorten the vowel in the inflexion, I find no instance. Only in very late writers ἐρρύσθην is quoted from ῥύεσθαι, *to save*. See Stephan. Thesaur.

* Some similar futures of verbs in -έω and -άω will be found in the last note

under Δέμω, with which these Epic futures in -ύω correspond exactly; thus ἐρύω, fut. ἐρῶσω, and dropping the σ, ἐρύω—ἐρύουσι, Il. λ, 454. τανύουσι, Od. φ, 174. Compare also σώω under Σώζω.

304. ἔρυτο likewise with *v* short, and with a passive sense, *was watched, guarded*.

Ἔρχομαι, *I go*, borrows from ΕΛΕΥΘΩ its fut. ἐλεύσομαι, its aor. Ep. ἦλθον, Att. ἦλθον* (from which all the other moods are formed, imperat. ἐλθέ†, inf. ἐλθεῖν, part. ἐλθών), its perf. ἐλήλυθα; and verbal adj. ἐλευστέος (μετελευστέος).

The Epics lengthen the first and third syllable of this perf. thus, εἰλήλουθα‡; and in plur. this form suffers the syncope εἰλήλουθμεν, Il. ι, 49. Od. γ, 81. part. εἰληλουθώς, and once ἐληλουθώς, Od. ο, 81. Of the pluperf. Homer has only the 3. sing. εἰληλούθει, Il. In Hephæstion pp. 6. 7., quoted from some Comedian, we find two forms ἐλήλυμεν, ἐλήλυτε, in which the Attics transferred, it would seem, to the language of the common people the same syncope which they applied to ἐλήλυθα, ἐληλύθειν, but dropped the analogy of the perf. passive.

The Dor. ἦνθον, ἐνθεῖν for ἦλθον, ἐλθεῖν is analogous to βέντιστος, φίντατος for βέλτιστος, φίλτατος.

It has been mentioned under εἶμι, *I go*, that in usage it is connected with this verb. That is to say, instead of the collateral moods of the pres. of ἔρχομαι those of εἶμι are generally used; instead of the imperf. ἤρχόμεν the imperf. ἦειν or ἦα; and instead of the fut. ἐλεύσομαι the indicat. pres. εἶμι: so that if we consider as the ground of our conjugation the almost universally prevailing usage, we shall join these two verbs together thus: pres. ἔρχομαι, imper. ἴθι, conj. ἴω, opt. ἴοιμι, infin. ἰέναι, part. ἰών. Imperf. ἦειν or ἦα; perf. and pluperf. ἐλήλυθα, ἐληλύθειν; aor. ἦλθον, ἐλθέ, &c.; fut. εἶμι, of which the other moods will be found under that verb.

* This distinction of ἦλθον and ἦλθον into Ep. and Att. is not quite accurate, as Homer has both forms; so has Pindar; but afterwards the latter became the one in general use.

† The 2. sing. imperat. act. of five verbs is an exception to the general analogy of accentuation; thus, εἰπέ, ἐλθέ, εὐρέ in the common, and λαβέ, ἰδέ in the Attic language.

‡ In this word the first production only is pure Epic, as in ἐμνήμυκε. The *ov* is

nothing more than the proper sound of this perfect, which without the Attic reduplication would be ἦλουθα, the *ov* being the analogous change from the *ev* which we see in ἐλεύσομαι. The supposed perfect ἦλυθα would therefore be contrary to analogy, and there can be no reason for introducing it into Hes. θ, 660. where the aor. is quite as good: the reading therefore of the old editions and of Gaisford's two manuscripts (Barocc. Medic.) should be restored to the text, ἡλύθομεν.

It is evident that the forms of εἶμι were preferred on account of their slighness (particularly in their numerous compounds) to the corresponding heavy-sounding forms of ἔρχεσθαι and ἔλθεῖν, in addition to which there was the ambiguity of ἡρχόμεν. Still however the latter were never entirely obsolete, but always introduced where they contributed to the perspicuity or fullness of the sentence. Thus we find περιήρχετο, Aristoph. Thesm. 504. ἡρχετο, Arat. 102, 118. ἐλεύσεται, Soph. Œd. C. 1206. &c. See Elmsl. ad Eurip. Heracl. 210., Lobeck ad Phryn. pp. 37. 38.

To this mixture of forms we must add, in adapting it to the custom of other languages, a mixture of the meanings *go* and *come*. The forms of ἔλθεῖν have a decided preference for the meaning *come*, so that ἦλθεν for instance very seldom occurs in the sense of *going*, *going away**; and those of εἶμι are as seldom found in the sense of *come*†. But ἔρχεσθαι partakes almost equally of both meanings. In their *compounds* on the other hand, where the preposition generally defines the relation, all three themes have no distinction of meaning‡.

Ἑσθημένος, *clad, clothed*, a defective part. perf., properly Ionic, occur-

* Instances of this meaning are the following; μὴ ἔλθης, *do not go* (away), Soph. Phil. 1182. εἰ ἔλθοι τις, Xen. Anab. 7, 8, 9. although this may be interpreted as a *coming* to the distant place: συμβουλευέει ἐλθόντι εἰς Δελφοὺς ἀνακοινῶσαι, 3, 1, 5. that is *ἰέναι εἰς Δ., καὶ ἐλθόντα ἀνακοινῶσαι*.

† They principally occur only where the immediate context expresses a *coming*, as ἄσπον ἵτε, or οὐκ ᾔτε εἰς τήνδε τήν χώραν, Xen. Anab. 7, 7, 6. or in an antithesis as *ἰόντες καὶ ἀπιόντες*.

‡ A more accurate examination will show that the distinction of the meanings *go* and *come* does not depend so much on the radical sense of the verb as on the ideas which we have of the time. The German and Latin with their cognate languages express, for instance, the going to the place where the speaker is or to which the thought is directed by the verb *to come*, venio. In Greek ἔρχεσθαι is both, as the particular relation *come* is announced by the context. The *Aorist* ἦλθον, as expressing the moment when the action is com-

pleted, looks to the point or place at which it is to arrive at last, for which we therefore can only use the word *come*, "when he came," be it thither or here. In the *Future*, he *will go*, and he *will come* give indeed two different ideas of time, in as much as the latter again looks only to the place where the arrival is to be. To express this two forms are therefore necessary; εἴσι means *he will go*, and for *he will come*, the Greek language has recourse to the verb ἦκω, *I come*, (i. e. I am arrived, I am there); therefore ἦξει, *he will come*. In the compounds these distinctions generally disappear, because the point or place of arrival is expressed by the preposition; προσέρχεσθαι in all its tenses gives the idea of *coming* to us; its contrary ἀπέρχεσθαι never has that sense: ἀπῆλθον expresses a point of time quite as well as ἦλθον, but it is always the moment of departure, consequently never a coming or arrival. What I have said may suffice to give a general idea of this subject; particulars and exceptions will be seen by individual observation.

ring in Herodot. 6, 112., but found also, and with the augm. ἡσθημένος, in Eurip. Hel. 1555. We meet with ἡσθητο also in the sense of *was clad in, had on*, in Ælian. V.H. 12, 32. 13, 1. For some other instances from the later writers see Stephan. Thesaur.

Ἔσθίω, *I eat*, has from the old ἔδω a fut. ἔδομαι or ἐδοῦμαι and less frequently ἐδέσω; perf. 2. ἐδήδοκα; perf. pass. ἐδήδεσμαι; aor. pass. ἠδέσθην; verbal adj. ἐδεστός, ἐδεστέον, Plat. Crito p. 47. b. Aor. act. ἔφαγον, infin. φαγεῖν.

The poets had also a shorter form ἔσθω; whence ἔσθουσι, Il. ω, 415. ἔσθων, 476. which was used on account of the metre even by Attic poets; see the passages quoted from some Comic writers in Athen. 7. p. 277. f., 13. p. 596. b., 14. p. 645. a. The radical form ἔδω was also frequently used by the Epics and even by Hippocrates De Vet. Med. 9. ἔδων τε καὶ πίνων. The infin. of this verb is by the Epics syncopated ἔδμεναι; and from an old perf. act. ἔδηδα they have the particip. ἐδήδως; they use also an imperf. ἔδεσκον. The perf. 2. (with its change of vowel ε to ο) was ἐδήδοκα, which change was by the Epics transferred to the perf. pass., consequently instead of the usual ἐδήδεσμαι they have ἐδήδομαι, ἐδήδοται, Od. χ, 56. See Buttm. Lexil. pp. 137-140.

From ΦΑΓΩ, which is not in use, the LXX frequently formed a fut. φάγομαι, 2. pers. φάγεσαι, analogous to ἔδομαι*.

Ἔσπετε, ἔσπον, ἐσπόμεν. See Εἰπεῖν and Ἔπω.

Ἔστιάω, *I receive as a guest, entertain at my table*. The augm. is εἰ. [Pass. with fut. midd. (Plato de Repub. 1. p. 345. c.), *I am a guest, feast upon* (anything, τινί), Lycophr. 1411. Casaub. Athen. 7. 1.—Passow.]

Εὔαδε. See Ἀνδάνω.

Εὔδω, καθεύδω, *I sleep*: fut. εὐδήσω, καθευδήσω; imperf. with augm. εὔδον, καθεῦδον, but also ἠῦδον, καθηῦδον, and ἐκάθευδον. Generally the compound is more used in prose than the simple.

The forms with ἠν are more properly Attic; ἠῦδεν, Plat. Symp. p.

* We can scarcely reckon as belonging to the Greek language solitary forms from the root ΦΑΓ- which are occasionally found in the later writers, as φάγουσι in

the paraphrast of Dionys. de Aucupio (Schneid. Oppian. p. 179.) and φαγέοις in the false Phocylides 145.

203. b. καθηῦδον, p. 217. e. 219. c.: καθεῦδον is found in Aristoph. Eccl. 479. Av. 495.: ἐκάθευδον is used by Xenoph. and most good writers.

Εὐρίσκω, *I find*: fut. εὐρήσω; perf. εὔρηκα; aor. 2. εὔρον, imperat. εὐρέ*, infin. εὔρειν; aor. 2. midd. εὐρόμην; perf. pass. εὔρημαι; aor. 1. pass. εὐρέθην; verb. adj. εὐρετός. In verbs beginning with *ευ* the augm. *ην* is generally rather Attic: but in this verb *ἡῦρισκον*, *ἡρέθην* are seldom found even in the Attics; the common way of writing them is *εὔρισκον*, *εὔρον*, *εὐρέθην*, and the perf. is always *εὔρηκα*.—MIDD.

Non-Attic writers, as the Alexandrine and others of a later period, form the aor. 2. midd. as an aor. 1., *εὐράμην* for *εὐρόμην*: see the last paragraph under *αἰρέω*. Wolf. Lept. p. 216., Jacob. Anth. Poet. p. 880., Lobeck ad Phryn. p. 139.

Εὐχόμαι, *I pray*, depon. midd.: fut. εὐξομαι; aor. 1. ἡύξάμην. The augment follows the general analogy of verbs beginning with *ευ*; compare *εὐρίσκω*.

The 3. sing. syncop. aor. *εὔκτο* for *ἡύξατο* occurs in an Epic fragment in Schol. Soph. Œd. C. 1375. The pluperf. *ἡύγμην* is in Soph. Tr. 610.

Εὔω, *I singe, roast*: fut. εὔσω, Ion. εὔω†; aor. 1. εὔσα, Hom. In prose generally ἀφεύω, ἀφεῦσα, and ἡφευμένος, Æschyl. ap. Athen. 9. p. 375. e.

In the dialects we find also ἀφαύω. In Aristophanes the reading is uncertain, but the better authorities are in favour of ἀφεύειν. So we have ἀφεῦσα in Simon. Fr. 136. and ἀφεύσαις in Nicand. ap. Athen. 2. p. 61. a. The pronunciation with the lenis *εὔω* and *αὔω* is known from single forms and derivations, among which are ἀπενήκασιν (Hesych.) in the sense of *I dry up*, ἀναίνω, *I dry*, &c. But the forms which belong here must not be confounded with *αὔω*, *I kindle* (see that verb), as the radical idea is essentially different.

Ἐχθω, *I hate*, used only in pres. and by the poets‡; hence ἀπεχθήσομαι, *I am hateful*; fut. ἀπεχθήσομαι. The aor. ἡχθό-

* For the accentuation of this imperat. see the second note under Ἐρχομαι.

† See the last note under Ἐρύω.

‡ [The active voice is found in Æschyl.

Fr. 296. Soph. Aj. 459. Phil. 510. Eurip. Med. 118. Androm. 212. but the pass. ἔχθομαι is more common.—Passow.]

μην is Poet., but ἀπηχθόμην is more generally used. Perf. ἀπήχθηναι, *I am hated*. We find also a perf. ἤχθημαι, part. ἤχθημένος in Lycophr. 827.

Some have wished to reject the above relation, which has always been supposed by grammarians to exist between the forms of this middle verb, and they adopt, beside ἀπεχθάνομαι, a present, answering to the active, ἔχθομαι, ἀπέχθομαι, of which ἤχθόμην, ἀπηχθόμην would be imperfect. Now the true relation of which we are in search must be grounded on the usage of the older writers. And first then ἀπηχθόμην, when standing in immediate connexion with the present, cannot be an imperfect; it can only be an aorist. Thus in Od. ξ, 366. οἶδα ὅτ' ἤχθετο πᾶσι θεοῖσιν, "that he has been hated," consequently "is hated:" the same of ἀπήχθετο, Il. ι, 300.: again, θαυμάζω ὅτι, εἰ μὲν τινι ὑμῶν ἀπηχθόμην, μέμνητε.... εἰ δέ τω ἐπεκούρησα, &c. Xen. Anab. 5, 8, 25. In the same way the conj. is plainly an aorist in Il. δ, 53. Τὰς διαπέρσαι, ὅταν τοι ἀπέχθωνται περὶ κηρί, "destroy them, as soon as they have become hateful to thee." Compare also the following passages in Plato's Apologia: and first the present, p. 24. "I tell you everything without concealment, καίτοι οἶδα σχεδὸν ὅτι τοῖς ἀνθρώποις ἀπεχθάνομαι, that I make myself hateful to you by these very things." Again p. 21., Socrates relates his going round to those who appeared to be wise, and his endeavouring to convince one of them that he was not so, and then he adds, ἐντεῦθεν οὖν τούτῳ τε ἀπηχθόμην καὶ πολλοῖς τῶν παρόντων; and immediately afterwards καὶ ἐνταῦθα κάκείνῳ καὶ ἄλλοις πολλοῖς ἀπηχθόμην. μετὰ ταῦτ' οὖν ἤδη ἐφεξῆς ἦα, αἰσθανόμενος μὲν...ὅτι ἀπηχθάνόμην, where the relative meaning of the imperfect and aorists is most evident. In Demosth. Olynth. 3, p. 34. "I say it not, ἔν' ἀπέχθωμαί τισιν ὑμῶν," it evidently refers to the immediate consequences of the sentence; and just afterwards in a general sense, "for I am not so silly, ὥστε ἀπεχθάνεσθαι βούλεσθαι μηδὲν ὠφελεῖν νομίζων." But the passages where ἤχθετο, ἀπήχθετο have been translated as imperfections, *was hated*, may very well be understood, like other aorists, in the sense of the pluperf. *had made himself hateful, had been hated*, as Il. γ, 454. Eurip. Hipp. 1402. Compare particularly Il. ζ, 200. Notwithstanding this however we see the infin. ἀπέχεσθαι, not only in every instance as a proparoxytone, but we find expressly in Lex. Seg. 6, p. 423. 25. the gloss Ἀπέχεσθαι λέγουσι δέ ποτε καὶ ἀπεχθάνεσθαι. Nor do I feel sufficient confidence to recommend the aoristic accentuation for Il. φ, 83. Eurip. Med. 290. Thucyd. 1, 136. Plat. Rep. 1, p. 343. e. Lys. c. Andoc. p. 108, 2.; not so much because the sense is indecisive in favour of aorist or present (it generally is so in the infinitive), but because

I am waiting for manuscript examples of this accentuation*. Notwithstanding what has been said we need not be surprised at finding the indic. pres. ἀπέχθωμαι in Eurip. Hipp. 1260.; (compare αἰσθωμαι) for it is ascertained to be a false reading for ἐπάχθωμαι: and the usage of Theocritus (ἀπέχθεται, 7. 45.) is not of sufficient authority.

Ἔχω†, *I have, hold*: fut. ἔξω with the aspirate; imperf. εἶχον‡; aor. (as from ΣΧΩ) ἔσχον, imperat. σχέε (comp. παράσχεε), optat. σχοίην, conj. σχῶ, σχῇς, &c., (comp. παράσχω, παράσχεις &c.), infin. σχεῖν, part. σχών. Pass. and midd. ἔχομαι; imperf. εἶχόμην; fut. midd. ἔξομαι; aor. midd. ἐσχόμην§ (παράσχου, παρασχέςθαι). From the aor. σχεῖν comes a new fut. act. σχήσω||, and fut. midd. σχήσομαι, whence perf. act. ἔσχηκα, perf. pass. ἔσχημαι, aor. pass. ἐσχέθην, verbal adj. ἐκτός and σχετός.

From the aor. ἔσχον comes also a new pres. ἴσχω, which with its future σχήσω is principally used when the more definite ideas of *to hold firm, stop, seize on* (which are contained in the less expressive ἔχειν), require force and elevation. The aor. ἔσχον also (as the duration naturally implied in the idea of *to have* little suits the aorist,) belongs rather to these more definite meanings, when they are supposed to be transitory, as *seized, held on, &c.* In its compounds ἔχω has generally one of these more definite senses, whence also the aor. πάρεσχον &c. is found much more commonly in these than any other meanings.

Notwithstanding that the great difference of formation in the passive and middle aorist contributed necessarily to keep up a distinction between their respective meanings, we still find cases of the aor. midd. used instead of the passive; the most common are σχέσθαι in the sense of *to*

* Bekker has never yet found it in any manuscript. The quotation of the above-mentioned verse of Eurip. in Plutarch with ἀπεχθεῖσθαι, contains a trace of it; see Elmsley, who has written it ἀπεχθέσθαι.

† [Theognis has for the 2. sing. ἔχεισθα, 1316. like σχήσεισθα below.—Passow.]

‡ [Homer has the imperf. also without the augm. ἔχων.—Passow.]

§ [This aor. sometimes loses the augm. in Hom. in its 3. sing. σχέτο, Il. η, 248. φ, 345. We find also its imperat. σχοῦ, infin. σχέσθαι, part. σχόμενος.—Passow.]

|| [We find a rare form of the 2. sing. fut. σχήσεισθα, Francke Hymn. Cer. 366. like ἔχεισθα mentioned above.—Passow.]

be seized, held, Od., ἔσχοιτο Herodot. 1, 31., κατέσχετο Od. γ, 284. Eurip. Hipp. 27., κατασχόμενος Pind. Pyth. 1, 16. Plat. Phædr. p. 244. συσχύμεος Plat. Theæt. p. 165. b.

The way in which ἔσχον comes from ἔχω may be seen by comparing it with ἔσπον from ἔπω. In ἔσχω the *ι* supplies the place of a reduplication, as we see fully exemplified in μῖμνω, γίγνομαι &c., where *μν*, *γν* are the syncopated stem of those verbs as *σχ* is of the one before us. This *ι* would have the aspirate, as in ἴστημι; but here again, as in ἔχω itself, it passed on account of the *χ* into the lenis, a change more frequent in the older times of the language: compare ἐσθής from ἐννυμι, ἔστο, *vestis*; ἀθρόος and ἀθρόος; ἀθύρω, Att. ἀθύρω.

We find also the analogous imperat. *σχέ*, and that in its simple form, in an oracle in Schol. Eurip. Phæn. 641. where however the reading is not certain. It is more frequent as a compound, *πάρασχε*; see Porson ad Eur. Hec. 836. Orest. 1330. Plat. Protag. p. 348. a.

The language of poetry has from a theme ΣΧΕΘΩ the forms ἔσχεθον, *σχεθέειν*, *σχέθων*, on which see ἀμύνω.

On εἶχεε, Herodot. 1, 118. for εἶχε, see ἔψεε under ἔψω, and compare ἐώθεε under ἔθω.—From the part. perf. *συνοχωκότε*, Il. β, 218. we may conclude that there was an old Epic part. *ὄχωκα*, of which the following seems to be a satisfactory explanation. The simple perfect of ἔχω, with the usual change of vowel, would be *ὄχα* (compare the subst. *ὀχή*); which reduplicated becomes, according to the common analogy, *ὄκωχα*. But since of two aspirates the second may be changed, it is very possible that this became *ὄχωκα*, particularly as such a change made the derivation from ἔχω more sensible to the ear. And it is clear from the Hesychian gloss *συνοκώχοτε*, either that the old Grammarians explained the Homeric form in this way, or that both stood side by side as old various readings. That a reduplicated form of this kind did exist is certain at all events by the subst. *ὀκωχή*, as all similar verbal substantives (*ὀπωπή*, *ὀδωδή*, *ἐδωδή*, *ἀγωγή*, *ἀκωκή*) are connected with really reduplicated forms of their respective verbs. Compare also the exactly similar formation of *οἶχωκα* under *οἶχω*.

In the passage of Il. μ, 340. the reading *πᾶσαι γὰρ ἐπώχατο* (i. e. *πύλαι*) with the explanation “were shut” has very much in its favour, both from the sense and construction as well as from the antithesis at θ, 58. *πᾶσαι δ' ὠτίγυντο πύλαι*. If with Wolf we adopt it, the only way of analogous explanation is this: *Ὀχεύς*, a *bolt*, has its meaning from the verb ἔχω; and the supposition that *ἐπέχω τὰς πύλας* meant *to hold together, shut*, is grounded on analogy, like *ἐπέχειν τὰ ὄτα, τὴν γλῶσσαν* &c. But as we have shown above that *ὄκωχα* was the perf. act., so is *ῶγμαι* formed as correctly as *ῆγμαι* with *ἀγρόχα*, and with

the change of vowel continuing into the passive like *ἄωρτο*. According to this *ἐπώχarto* is the Ion. 3. plur. of the pluperf. pass. from *ἐπέχω**.

The following compounds of *ἐχω* have other peculiarities:

ἀνέχω. When *ἀνέχεσθαι* in the midd. has the sense of *to bear*, its imperf. and aor. have a double augm., *ἡνειχόμεν*, *ἡνεσχόμεν* (*ἀνασχέςθαι*).

The simple augm. does however occur in this meaning of the verb, sometimes in the middle, as in *ἀνεσχόμεν* (Aristoph. Pac. 347.), sometimes at the beginning, as in *ἡνεχόμεσθα*, which excellent emendation of Küster for the unmetrical *ἡνεσχόμεσθα* (Aristoph. Lys. 507.) has been rejected through a mistake of Porson and others as not Greek.

ἀμπέχω, *I envelope*: imperf. *ἀμπείχον*; fut. *ἀμφέξω*; aor. *ἡμπισχον*, *ἀμπισχεῖν*. MIDD. *ἀμπέχομαι* or *ἀμπισχνοῦμαι*, *I have round me, have on me*; fut. *ἀμφέξομαι*; aor. *ἡμπισχόμεν*.

Here too we find the double augment. In Aristoph. Thesm. 165. indeed, where *ἡμπέσχετο* stands, the aor. is embarrassing, and probably the true reading was *ἡμπείχετο*, which form of the imperf. has been restored from the manuscripts to Plat. Phædo. p. 87. b., and occurs also in Lucian. Peregr. 15.

A present *ἀμπίσχω* has also been adopted, which considered in itself, like *ῖσχω* and *ἔχω*, is not only admissible, but actually does occur (see Elmsl. ad Eurip. Med. 277.). Still however *ἡμπισχον*, which appears so frequently in the common language, is not the imperfect of it, as *ἀμπισχεῖν* alone would suffice to inform us. But instead of this another pres. *ἀμπισχέω* has been supposed, and supported not only by the gloss *ἀμπισχούμενον* in Hesychius, but also by the similar various reading in Aristoph. Av. 1090. That a form *ισχέω*, *ἀμπισχέω* should have existed in the Attic dialect, and that *ἀμπίσχω* and *ἀμπισχοῦμαι* should have become completely confounded together, is most improbable. But in the passage of Aristophanes there is an old reading *ἀμπισχνούμενον*, which is at once placed beyond a doubt by the parallel *ὑπισχνοῦμαι*: it is therefore evident that *ἀμπισχοῦμαι*, from a mere misunderstanding of the aor. *ἀμπισχεῖν*, crept not only into some of the manuscripts of Aristophanes, but into Hesychius also, where the gloss *ἀμπισχεῖν* occurs just

* The reading *ἐπώχarto*, from a supposed pres. *ἐποίγνυμι*, is quite untenable; for as the simple *οίγνυμαι* means *to open*, this compound of it cannot mean *to*

shut. Derived from *οἶχομαι* it might be in itself defensible, but in the passage in question it gives no idea recommended by its combining easily with the context.

before*. Now that ἡμισχον, ἀμπισχεῖν, is really an aorist, we learn from the passages of Aristoph. and the following glosses of Hesych. Ἀμπισχεῖν, περιβαλεῖν. Ἡμπίσχετο (l. ἡμισχε), περιέσχε, περιέβαλεν. Ἡμπίσχετο, ἐνεδύσατο, ἐφόρησε, περιεβάλλετο (l. περιεβάλετο). And therefore it is clear that this form is not resolvable into ἡμπ-ισχον, ἀμπ-ισχεῖν, but into ἡμπι-σχον, ἀμπι-σχεῖν; because instead of ἀμπ-εσχον the augm. passed over to the preposition, ἡμπι-σχον.

ὑπισχνέομαι, *I promise*, Ion. (Hom. and Herod.) ὑπίσχομαι: fut. ὑποσχήσομαι; aor. ὑπεσχόμην, imperat. ὑπόσχου†; perf. ὑπέσχημαι.

Ἐψω, *I cook*: fut. ἐψήσω, &c. Verbal adj. ἐφθός, or ἐψητός, ἐψητέος. A remarkable form of the aor. is συνήψας in the comic writer Timocles ap. Athen. 9. p. 407. e.

We find in Herodotus (1, 48. 1, 118. 8, 26.) a resolution of εε for ε in the 3. sing. imperfect of three verbs, ἔψεε, ἐνείχεε, ὤφλεε, from ἔψω, ἐνέχω and ὤφλον, which reciprocally confirm each other‡. Some suppose a pres. ἐψέω from which they may be formed, but except in ἐψήσω, ὀφλήσω, there are no traces whatever of such a theme, unless we imagine something in ἐψεῖν, Hippocr. de Steril. 17. which to me seems to mean nothing of the kind; and in an aor. 2. (as we shall see ὤφλον is) a form in εον would be quite remote from all analogy. Compare the perf. ἐώθεε under Ἐθω.

The formation of the verbal adj. ἐφθός dates from a time when the double letters ξ and ψ were not yet introduced into the Attic writing; consequently the root of ἔψω was then ΕΦΣ-: when to this root the termination τος was added, the σ necessarily dropped out, as three consonants could not stand together, leaving ἐφ-τός, which by a change of the second consonant to make the root somewhat more visible, became ἐφθός.

ἘΩ, ἘΩ, ἼΩ. The first ἘΩ has three leading senses, which form so many verbs: 1. *I send*; 2. *I seat*; 3. *I clothe*. The second ἘΩ is the

* The critic must not be misled by finding the reading ἀμπισχοῦμενον in Aristoph. in so excellent a manuscript as the Cod. Ravenn., when the internal analogy is so decisive. Besides it is clear that a form so strange to the common grammarian as ἀμπισχνοῦμαι, and which is verified by such pure analogy, cannot have come into the manuscripts by chance or mistake; consequently that the worst which has it, is in such a case of more weight than the best which has it not.

† An imperat. pass. ὑποσχήθητι has been hitherto the reading in Plat. Phædr. p. 235. d., but there are only weak grounds for it in the manuscripts. See Bekker.

‡ The unanimity of the reading sometimes of all, at other times of the majority, of the manuscripts as to these three forms is so convincing, that I am not only unwilling to meddle with them, but I even suspect that ἐπεῖχέ τε in Herodot. 1, 153. where τε is injurious to the context, is a corruption of ἐπεῖχεε.

root of *εἰμί*, *I am*. The third, *ἴΩ* is the root of *εἶμι*, *I go*. As these two last will be found in their alphabetical places, we have here to treat only of the three derivatives of *ἴΩ*.

1. *ἴημι*, *I send, throw*.

The conjugation of this verb scarcely differs from that of *τίθημι*; whatever tenses the one forms from *ΤΙΘΕΩ*, the other borrows from *ἴΕΩ*. The *ι* stands, for instance, instead of the reduplication; in the Attic language it is long*, in the Epic generally short. When the short radical vowel *ε* begins the word, it is capable of receiving the augment by changing to *ει*. The simple verb is not of frequent occurrence, and a large proportion of the undermentioned forms occur only in the compounds.

ACTIVE.

Pres. *ἴημι*, *ἴης*, *ἴησι*,—3. pl. (*ιᾱσι*) *ιᾱσι* or *ιᾱσι*. Imper. *ἴει*. Opt. *ιείην*. Conj. *ιῶ*. Infin. *ιέναι*†. Part. *ιείς*.

Imperf. *ἴην* and (from *ἴΕΩ*) *ἴουν*. Comp. *ἀφίουν* or *ἡφίουν*; 3. pl. *ἡφίσαν*.

Fut. *ἴσω*.

Perf. *εἶκα*‡ (like *τέθεικα*). Pluperf. *εἴκειν*.

Aor. 1. *ἦκα*, Ion. *ἔηκα*.

Aor. 2. *ἦν*, &c. (not used in sing. but its place supplied by aor. 1.), pl. *ἔμεν*, *ἔτε*, *ἔσαν*, generally with augm. *εἶμεν*, *εἴτε*, *εἶσαν* (*καθεἶμεν*, *ἀνείτε*, *ἀφείσαν* §). Imper. *ἔς*. Opt. *εἴην*; pl. *εἶμεν*, *εἴτε*, *εἶεν* for *εἴημεν*, &c. Conj. *ῶ*. Infin. *εἶναι*. Part. *εἴς*. The compounds follow the simple, e. g. *ἀφείναι*, *ἀφῶ*, *ἄφες*, &c. Opt. pl. *ἀνείμεν* for *ἀνείημεν*, &c.

PASS. and MIDD. (compare *τίθημι*.)

Pres. *ἵεμαι*.

Perf. *εἶμαι* (as *μεθεῖμαι*, *μεθεῖσθαι*, *μεθεῖσθω*), &c. *Διαειμένος*, Apoll. Rh. 2, 372. belongs to the middle of *εἶμι*, *ἵεμαι*.

Aor. 1. pass. *ἔθην*, generally with the augm. *εἴθην* (*ἀφείθην*, part. *ἀφεθείς*, &c.; *ἡφείθη*, Plut. Sylla 28.).

* It may however be shortened in Att. poetry; see Lex. Seg. 6. p. 471, 10. Dobr. ad Aristoph. Plut. 75.

† [Instead of *ιέναι* Homer has *ιέμεναι*, Hesiod *ιέμεν*: and in the imperf. Homer has *ιεν* 3. plur. for *ἴεσαν*, Il. μ, 33.—Passow.]

‡ For *ἔωκα*, *ἀφέωκα*, and the pass. *ἀφέωνται* in N. T. see the note on *ἀγήοχα* under *ἄγω*. I will mention here a trace of the same form in Herodot. 2, 165. where the text has *ἀνέονται* ἐς τὸ μά-

χιμον, but the sense requires a perfect *ἀνείνται*, *they are given to, devoted to, vacant*. What therefore was a mere conjecture of Stephanus, *ἀνέωνται*, now deserves our highest consideration, as the valuable Florentine Codex of Schweighäuser actually has this reading.

§ In these forms of the aor. 2. act. and those of the aor. 2. pass. *ἐφείντο*, &c. the accent is not thrown back to the beginning of the word because the *ει* arises from the augment.

Aor. 1. midd. *ἡκάμην*, which in the indicative is used even in prose* ; the other moods do not occur.

Aor. 2. midd. *ἔμην*, generally with the augm. *εἴμην*, *εἶσο*, *εἶτο* (*ἄφεῖτο*, *ἔφεῖντο*)†. Imper. *οὐ* (*ἄφου*, *προου*, *πρόεσθε*, &c.). Opt. *εἴμην*, *εἶο*, *εἶτο*, &c. Conj. *ᾠμαι*. Infin. *ἔσθαι* (*πρόεσθαι*). Part. *ἔμενος* (*ἄφόμενος*).

Verbal adj. *ἐτός*, *ἐτέος* (*ἄφετος*, &c.).

Instances of the imperf. sing. in *-ην* are rare, and those which do occur are suspicious; in the 2. and 3. sing. we generally find *ἴεις*, *ἴει* (contracted like *ἐτίθεις*), and in the 1. sing. was formed, at least in the Ion. and Att. dialect, an anomalous form in *-ειν*, as *πρόειν*, Od. ι, 88. κ, 100. μ, 9. (Wolf's ed.); *ἡφίειν*, Plat. Euthyd. p. 293. a. Libanius 1, p. 793.; *ἀνίειν*, Lucian. Catapl. 4.

On the Attic conj. and optat., which imitate the regular conjugation of the barytone verbs in accent if not in form, as *πρόωμαι*, *πρόηται*, *ἴοιτο*, *πρόοισθε*, &c., see the second paragraph of *Δύναμαι*. We find in the active voice of this verb corresponding forms, but only in the present, e. g. *ἀφίοιτε*, Plat. Apol. p. 29. d.; *ἀφίη*, Xen. Cyr. 8, 1, 2. (6.); but the genuineness of these two is doubtful‡. The other dialectic forms of both moods correspond exactly with those of *τίθημι*, as *ἄφέω*, *ἄφείω* for conj. *ἄφῶ*; *ῆσι* for 3. sing. conj. *ῆ*, &c.

From the *ι* of the pres. *ιέναι* arose a new theme, *ἴΩ*, of which we find many forms, but always in the Ion. dialect, as *ἀνίει* for *ἀνίησι*, Herodot. 3, 109. *ξύνιον* frequently for *ξυνίεσαν*, Il. α, 273. *ξύνιε*, imperat. Theogn. 1240. Bekk. *μετίετο* or *ἐμετίετο* for *μεθίετο*, Herodot. 1, 12. and the augm. perf. *μεμετιμένος* frequently used for *μεθειμένος*: see also 3. pres. *μετίει* in Schweigh. Lex. Herodot. There are many other such forms which vary only in the accent, and consequently are not to be depended on§.

Lastly we have some Epic forms compounded with *ἀνά*, which ac-

* Examples may be found in Fisch. ad Well. 2. p. 484. where we must restore *προήκασθε*.

† Xenoph. Hier. 7, 11. Eurip. Suppl. 1199.

‡ Yet we find in the Attics instances of the regular form, as *παριῶμεν* Plat. Phæd. p. 90., *ἀφιῆτε* Xen. Hell. 2, 4, 10. (16.), *ἀφιεῖν* ib. 6, 4, 2. and 3., still with the various reading *αφίοιεν* in both passages.

§ For instance *ἀνιεί* is from *ἴΕΩ*, but *ἀνίει* pres. of *ἴΩ*. Compare Il. α, 326. with 336., β, 752. with γ, 118. where

πρόιει is sometimes pres. sometimes imperfect. See Brunck on Sophocl. Œd. T. 628. and Heyne on Il. ζ, 523. The imperat. *ξύνιε* in Theognis becomes suspicious when compared with the Homeric *ξυνίει*, Od. α, 271. and elsewhere; while the 3. plur. *ξύνιον* is rendered doubtful by the various reading *ξύνιεν* for *ξυνίεσαν* (see Heyne on Il. α, 273.). We have quoted these points to show the great uncertainty of the readings, not to recommend a uniformity, which is impossible if we pay any regard to manuscripts.

cording to meaning can only belong here, and which have this peculiarity, that they take ϵ instead of η in the future, and have the regular formation of the aor. 1. in $\sigma\alpha$ instead of $\kappa\alpha$, as $\alpha\nu\acute{\epsilon}\sigma\epsilon\iota$, $\alpha\nu\epsilon\sigma\alpha\nu$, $\alpha\nu\acute{\epsilon}\sigma\alpha\iota\mu\iota$, Il. ξ , 209. ϕ , 537. Od. σ , 265. But this form appears to be used only where the preposition gives the idea of *again, back*: compare Il. β , 276. ξ , 362. where $\alpha\nu\eta\sigma\epsilon\iota$, $\alpha\nu\eta\kappa\epsilon\nu$ have merely the sense of *to stimulate*.

2. $\epsilon\iota\sigma\alpha$, *I seated, placed*; $\eta\mu\alpha\iota$, *I sit*.

$\epsilon\iota\sigma\alpha$ is a defective verb, of which the following forms are found with the meaning of *to seat or place*:

Aor. $\epsilon\iota\sigma\alpha$, *as, er, &c.* Imper. $\epsilon\iota\sigma\sigma\alpha\nu$. Infin. $\acute{\epsilon}\sigma\alpha\iota$, $\acute{\epsilon}\sigma\sigma\alpha\iota$ ($\acute{\epsilon}\phi\acute{\epsilon}\sigma\sigma\alpha\iota$).

Part. $\acute{\epsilon}\sigma\alpha\varsigma$, $\epsilon\iota\sigma\alpha\varsigma$.—MIDD. $\epsilon\iota\sigma\acute{\alpha}\mu\eta\nu$. Imper. $\acute{\epsilon}\sigma\alpha\iota$, $\acute{\epsilon}\sigma\sigma\alpha\iota$ ($\acute{\epsilon}\phi\epsilon\sigma\sigma\alpha\iota$).

Part. $\acute{\epsilon}\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$ ($\acute{\epsilon}\phi\epsilon\sigma\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$, Od. π , 442.), $\epsilon\iota\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$:

some of which are liable to be confounded with similar forms of $\acute{\epsilon}\nu\nu\eta\mu\iota$.

Fut. midd. $\acute{\epsilon}\sigma\sigma\omicron\mu\alpha\iota$, $\acute{\epsilon}\sigma\sigma\omicron\mu\alpha\iota$ ($\acute{\epsilon}\phi\acute{\epsilon}\sigma\sigma\omicron\mu\alpha\iota$).

Perf. pass. $\eta\mu\alpha\iota$, &c. which see below.

Of these forms $\epsilon\iota\sigma\acute{\alpha}\mu\eta\nu$ only occurs in Attic prose in the sense of *to lay the foundation of, found, erect*; the others belong to the dialects and to poetry, particularly to the Epic. The defective parts of this verb are supplied by $\iota\delta\rho\acute{\upsilon}\omega$ (which is complete in all its moods and tenses), and by $\kappa\alpha\theta\acute{\iota}\zeta\omega$, a word of still more general occurrence. The indisputable connection of this verb with $\acute{\iota}\zeta\omega$ and $\acute{\epsilon}\zeta\epsilon\sigma\theta\alpha\iota$ has induced many grammarians to place the above forms under $\acute{\epsilon}\zeta\omega$, the pres. act. of which however is nowhere found. But in that case the augm. $\epsilon\iota$, which does not occur in $\acute{\epsilon}\zeta\acute{\omicron}\mu\eta\nu$, would form in Attic prose a deviation for which there are no grounds. Now as $\eta\mu\alpha\iota$ seems to presuppose a radical form $\epsilon\Omega$, it is more natural to leave all the above forms in this their simplest formation, distinguish them from $\acute{\epsilon}\zeta\epsilon\sigma\theta\alpha\iota$, (which we shall see presently to be a word in very limited use), and class this latter as a form belonging to $\acute{\iota}\zeta\omega$, $\acute{\iota}\zeta\epsilon\sigma\theta\alpha\iota$ *.

The $\epsilon\iota$ in $\epsilon\iota\sigma\alpha$, $\epsilon\iota\sigma\acute{\alpha}\mu\eta\nu$, is indisputably the augment, for we see it dropped in the other moods $\acute{\epsilon}\sigma\alpha\iota$, &c. which double the σ on account of the metre in Epic poetry; hence the imperat. $\epsilon\iota\sigma\sigma\alpha\nu$ which occurs but once (Od. η , 163.) is very remarkable. In a later period however the $\epsilon\iota$ of the augment certainly does become, and that too in prose, an integral part of the word, in order to strengthen the syllable; whence

* It might appear as if the fut. $\acute{\epsilon}\phi\acute{\epsilon}\sigma\sigma\epsilon\sigma\theta\alpha\iota$ (Il. ι , 455.) could not be separated from $\acute{\epsilon}\zeta\epsilon\sigma\theta\alpha\iota$, as the curse of Amyntor, $\mu\acute{\eta}\pi\omicron\tau\epsilon\ \gamma\omicron\upsilon\nu\alpha\sigma\iota\nu\ \omicron\iota\sigma\iota\nu\ \acute{\epsilon}\phi\acute{\epsilon}\sigma\sigma\epsilon\sigma\theta\alpha\iota\ \phi\iota\lambda\omicron\nu\ \nu\iota\delta\nu$ 'Εξ $\acute{\epsilon}\mu\acute{\epsilon}\theta\epsilon\nu\ \gamma\epsilon\gamma\alpha\acute{\omega}\tau\alpha$ is understood by all commentators thus, "that a son born of me may never sit on his knees," and in this sense we find $\acute{\epsilon}\phi\acute{\epsilon}\zeta\epsilon\tau\omicron$

at Il. ϕ , 506. But a much more evident comparison is furnished by Od. π , 443. $\acute{\epsilon}\mu\acute{\epsilon}\dots\ \acute{\omicron}\delta\upsilon\sigma\sigma\epsilon\acute{\upsilon}\varsigma\ \Pi\omicron\lambda\lambda\acute{\alpha}\kappa\iota\ \gamma\omicron\upsilon\nu\alpha\sigma\iota\nu\ \omicron\iota\sigma\iota\nu\ \acute{\epsilon}\phi\epsilon\sigma\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$. The meaning of $\acute{\epsilon}\phi\acute{\epsilon}\sigma\sigma\epsilon\sigma\theta\alpha\iota$ therefore in the above passage of the Iliad is "he will never seat," consequently it must not be separated from $\acute{\epsilon}\sigma\alpha\sigma\theta\alpha\iota$, $\acute{\epsilon}\sigma\alpha\iota$.

εἰσάμενος not only in Herodot. 1, 66. but also in Plut. Thes. c. 17. and many other passages. In Thucyd. 3, 58. ἐσάμενος is scarcely genuine, and the various reading ἐσάμενος is undoubtedly the true reading. Lastly we find in Od. ξ, 295. ἐέσσατο with the syllabic augment*, like εἶπε, εἶλεον, ἐέλμενος, ἐερμένος, &c.

In Athen. 4, p. 142. is quoted from Phylarchus, a prose writer of the time of the Ptolemies, a fut. εἴσεται, *he will seat himself*, in which meaning none of the forms belonging to this verb are found elsewhere. It is probably an Alexandrian provincialism, written in the N. T. καθίζεσθε and καθήσεσθε.

The following forms are in use with the meaning of *to sit*:

Pres. ἵμαι†, ἵσαι, ἵσται, &c. 3. pl. ἵνται.

Imperf. ἵμην, ἵσο, ἵστο, &c. 3. pl. ἵντο. Imperat. ἵσο, ἵσθω, &c. Inf. ἵσθαι. Part. ἵμενος.

In prose however the compound κάθημαι with the same meaning is much more used, which takes no σ in the 3. sing. except when in the imperf. it has no augm., as—

κάθημαι, 3. sing. κάθεται.

ἐκαθήμην or καθήμην, 3. sing. ἐκάθητο or καθήστο.

Imper. κάθησο. Opt. καθοίμην, 3. sing. κάθοιτο‡. Conj. κάθωμαι, -η, -νται. Inf. καθῆσθαι §. Part. καθήμενος.

The defective tenses are supplied by ἔζεσθαι or ἵζεσθαι with their compound.

Instead of the 2. sing. in -σαι and -σο we find also the shortened forms of the compounds, viz. pres. κάθη for κάθησαι and imperat. κάθου for κάθησο, which however are not so good Attic as the others.

Instead of ἵνται, ἵντο, the Ion. have ἕαται, ἕατο (the ending of the Ion. perf. pass.), and the Epics εἵαται, εἵατο. In the compound the Ion. use, according to their general analogy, κάτημαι, κατέαται, for καθ-.

The same form ἵμαι is also the true perf. of εἶσα, as used in the sense of ἵδρυναι of inanimate objects, e. g. Herodot. 9, 57., Callim. Fr. 122.: these passages, with the Ion. 3. pl. εἵαται, Lucian. De Dea Syr. 31. prove decidedly that the reading of Od. υ, 106. is εἵατο with the

* This writing ἐέσσατο, with the lenis, to distinguish it from ἐέσσατο the aor. of ἔννυμι, is an arbitrary proceeding of the Grammarians, and scarcely correct, as the syllab. augm. takes the aspirate before aspirated vowels, as in ἐώρων, ἔγκα.

† This form may be considered either as a perf. pass. (*I have been seated*, or *I have seated myself*, consequently *I sit*), or as a separate formation in μι, like δίζημαι: the former appears to me the

more probable. Compare Κεῖμαι.

‡ The accentuation of the opt. and conj. moods, from the rarity of their occurrence, is not to be depended on; I have accented these according to the general analogy of barytone verbs.

§ We must not overlook the difference of the accent in κάθημαι, καθῆσθαι, but compare the same appearance with the observations made on it under Κεῖμαι.

aspirate, not (as it is sometimes written) *εἶατο* the midd. of *εἰμί*. See also "Ιζω.

3. *ἐννυμι*, to put on, which see in its place.

'Εῶμεν or ἔωμεν. See "Αω, 3.

Z.

Ζάω, *I live*, is contracted in *η*, like *διψάω*, *πεινάω*, *χράω*; it is used by old writers principally in the pres. and imperf., as *βιόω* is in the remaining tenses: thus pres. *ζῶ*, *ζῆς*, *ζῆ*; imperat. *ζῆ* (Herm. Soph. Ant. 1154.), or *ζῆθι*; opt. *ζῶην*; infin. *ζῆν*. Imperf. *ἔζων*, *ἔζης*, *ἔζη*, &c.

The forms with the *η*, particularly the imperf. *ἔζης*, *ἔζη*, soon drew the usage aside to the formation in *μι*, so that *ἔζην* as well as *ἔζων* was used in the imperf., and *ζῆθι* in the imperative. Herodian attempted indeed to defend the former against the latter (see Fr. 42. Herm. or p. 460. Piers.), but he unwisely drew his proofs from *ἔζης*, *ἔζη*. He quotes however *ἔζων* as the usage of Aristophanes, while Euripides, Plato, Xenophon, &c. have no other form; and the question is decided by the 3. plur. which never occurs otherwise than *ἔζων**. Hence it is remarkable that the same Herodian (Fr. 43.), immediately after having pronounced the above opinion, rejects *ζῆθι*, which is necessarily connected with *ἔζην*. This imperat. occurs in the LXX. and sometimes in the Anthologia†; but *ζῆ* is found in Eurip. Iph. T. 699. and Fr. Phrxi, and in Soph. Fr. Danaës.

Beside the pres. and imperf. there was in common use among the older writers a future, as *ζήσειν* (Aristoph. Plut. 263.), *ζήσουσι* (Plat. Rep. 5.

* It is singular that Pierson (ad Moer. p. 148.) was so far misled by Herodian's authority as to reject contemptuously the very intelligible opinion of the grammarian in the Etym. M. p. 413, 8. (to which we may add Ib. p. 410, 49. &c. and Tho. M. v. *ἔζων*), and to defend *ἔζην*, which is there much censured, as the true reading of Eurip. Alc. 651. where some Codd. certainly have it. It is anything but probable that transcribers should have introduced into so many passages of the old writers *ἔζων*, which sounds so differently from *ἔζη*, nay the contrary is the more probable. See Fischer, 1. p. 125. In Demosth. Timocr. 702, 2. we certainly find *ἔζην* without any known various

reading. All things considered I very much doubt whether Herodian ever gave it as his opinion that *ἔζην* was used for *ἔζων*. Pierson first took it from a manuscript (see his note p. 460. and Lob. post Phryn. p. 457.); but there is another manuscript in which *ἔζων* is by no means rejected, and nothing more is stated than that *ἔζην*, which belongs to *ἔζης*, *ἔζη*, is used by Demosthenes.

† That is to say, in the Epig. Incert. 242. where the first six hours of the day are allotted to labour, and then the seventh, eighth, ninth, tenth (ΖΗΘΙ) are said, by a play on the letters, to bid us enjoy life.

p. 465. d.), ζήσει (ib. 9. p. 591. c.), and ζήσεται (which is the common form in use among the later writers) in Dem. c. Aristog. I. p. 794, 19. In these last we find also the aor. 1. ἔζησα and the perf. ἔζηκα.

The Ion. and Dor. formed this verb with the vowel ω, and that not merely as a lengthening of the theme in ζῶω, ζῶοντες, ἔζων, but throughout the persons, thus ζῶεις, ζῶειν, ζῶετε, ζῶουσιν, and also shortened to ζῶειν, see Simonid. Gaisford. 231, 17. Herodot. 7, 46. Theodorid. Epig. 8, 7. Hence also a future tense, ἐπέλωσε, which is now restored from the manuscripts to the text of Herodot. 1, 120.*.

Ζέω, *I seeth, boil*, retains the ε in the inflexion. From the examples given by Stephens it appears that ζέω, generally speaking at least, has an intransitive, and ζέννυμι a transitive sense; the other tenses have both meanings in common. The pass. takes σ, e. g. ἀπεζεσμένος, ἀποζεσθείς.

Ζεύνυμι, *I join*: fut. ζεύξω, &c.; aor. 2. pass. ἐζύγην.

Ζώννυμι, *I gird*: fut. ζώσω, &c.; perf. pass. ἔλωσμαι.—MIDD. ζώννυμαι, &c.

According to Suidas (v. σέσωσται) the older Attics had no σ in the perfect. This he proves by the authority of Thucyd. 1, 6. διεζωμένοι, where however all the Codd. have διεζωσμένοι. Compare Σώζω.

Ζώω. See Ζάω.

H.

Ἡβάω, *I am in the bloom and vigour of manhood, pubeo*; ἡβάσκω, *I am coming to manhood, pubesco*. The aor. ἦβησα, *I have arrived at manhood*, belongs to the second form.

See Moeris p. 180. with Pierson's note. In the compound however the form in άω has the sense of *to become*, ἀνηβάν *to become young again*.

When the ω is followed by a syllable naturally long it is lengthened by the Epics to ωο, and when it has the ι subscript it becomes ωοι; thus ἡβῶοντες for ἡβῶντες, ἡβῶοιμι for ἡβῶμι.

Ἡγέομαι, *I lead; I consider as such*: depon. midd. [The

* This formation may be supposed to arise from the mere lengthening of ζάω, ζῶ, making ζῶω; but when I compare βῶσεσθε (see Βιόω) and βέομαι with ζῶειν and ζῆν, and the well-known forms

ἐπεζάρει for ἐπεβάρει, ζέρεθρον for βέρεθρον, it seems to point out to me a radical identity in the verbs ζῆν and βιώναι, which accounts for their being so mixed up together in usage.

act. ἡγέω is found only in its compounds, as περιηγέω, Schæf. Mel. p. 114., but it is better to derive these from the adj. περιηγής, &c. ; I doubt therefore whether ἡγέω was ever really in use.—Passow.]

The Ion. and Dor. use, principally in the sense of *to consider in a certain light*, the perf. ἡγημαί instead of the pres. ; it is common for instance in Herodotus, see Schweigh. Lex. Herod. v. ἡγέεσθαι ; Fragm. Pythag. Gale p. 711. (ἄγηνται) ; whence it came into the language of poetry, e. g. μέγ' ἡγησάι τόδε, Eurip. Phœ. 553. In prose it does not appear frequent until the later writers*. In the sense of *to precede* ἄγηνται is found in Pind. Pyth. 4, 442. In a passive sense τὰ ἀγημένα is the same as τὰ νενομισμένα, *that which is usual*, Orac. ap. Demosth. adv. Macart. p. 1072, 25. In two of the passages of Herodot. there is a remarkable various reading ἄγηνται (see Schweigh. ib. v. ἀγέεσθαι) ; and it is very possible that this form had the Ion. short α for η with a different breathing.

Ἦδω, *I delight* : but little used in the active. Pass. *I am delighted* : fut. ἡσθήσομαι ; aor. 1. ἡσθην. Compare Ἀνδάνω.

Homer has once the midd. ἡσατο for ἡσθη, Od. ι, 353.

Ἡθέω, *I strain, filter* : fut. in general use ἡθήσω, &c. But Galen quotes from Hippocrates ἡσας from ΗΘΩ.

Ἦκω, *I come, am arrived* (see Ἰκνέομαι), has (in the older writers) only the present, the imperfect ἦκον, and the future ἦξω.

The form διῆξα belongs to διάρτω ; but later writers have also from ἦκω not only the aor. 1. ἦξα but a perf. ἦκα. See Lobeck ad Phryn. pp. 743. 744.

Ἦμαι. See ἘΩ, 2.

Ἡμί, ἦν. See Φημί.

Ἡμύω, *I sink* : fut. ἡμύσω, &c. The regular perf. of this verb was ἡμυκα ; to this was prefixed the reduplic. with the shortened ε in order to preserve the relation between the first and second syllable : but on account of the verse the first syllable was to be again made long, for

* Schneider's remark in his Lexicon must be taken in this limited sense. See the word in Lucian Piscat. 14. Paus. 10, 6, 32. Some older examples would be desirable. I find it also in Hipp. Min. p.

374. d. (ἡγησαι for ἡγεῖ), and in Clitophon 407. c. (ἡγησοε). Better examples perhaps may be found in Plat. Tim. p. 19. e. Legg. 3. p. 837. c.

which purpose $\mu\nu$ was taken instead of $\mu\mu$, as in the instances of ἀπάλαμνος from παλαμή, νώνυμνος for νώνυμος; thus was formed an Epic perf. ἐμνήμυκα, and its comp. ὑπεμνήμυκα, Il. χ, 491.

Ἡσσάομαι, ἡττάομαι, *I am inferior, am overcome*, used in the pure language only in the passive form. Fut. ἡσσηθήσομαι, occasionally ἡττήσομαι, Lys. c. Ergocl. 9., pro Polycr. 32. Verbal adj. ἡττητέον.

The Ion. formed from -όω a pass. ἐσσεόμαι, ἐσσοῦμαι, ἐσώθην, &c. Herodot. The later writers thought they might also form an active (*to overcome*), which Diodorus has occasionally (see Schæfer on Aristoph. Plut. p. 525.). The only passage in which it occurs in any of the older writers (Isæus 11, 31. p. 86, 3.) has been corrected by the Breslau manuscript from τὸν μὲν ἡττᾶν, τὸν δὲ νικᾶσθαι to ἡττᾶσθαι... νικᾶν*.

Θ.

Θάλλω, *I germinate*: fut. θαλῶ, also θαλλήσομαι; perf. 2. τέθηλα, Dor. τέθαλα.

Hom. has not the pres. θάλλω, but in its stead uses θηλέω; the Epic formation therefore is, θηλέω, -ήσω (Il. α, 236.) &c.; perf. τέθηλα, part. τεθαλυῖα; with a rare aor. 2. θάλε, Hymn. Pan. 33. The form θαλλέω, wherever it occurs, is only a corruption of the Doric θαλέω. The later Epics, as Quint. Sm. 11, 96., have θαλέω. The pass. τεθηλημένος in Hippocr. Insomn. 5. is remarkable.

ΘΑΝ— See Θνήσκω.

Θάπτω, *I bury*: fut. θάψω; perf. τέταψα; aor. 2. pass. ἐτάφην (but Herodotus has the aor. 1. ἐθάφθην); perf. pass. τεθάμμαι, τεθάφθαι. The root of this verb was therefore

* The conclusion that because we have ἡττᾶσθαι we must necessarily have ἡττᾶν is false: ἡττᾶσθαι is a neuter idea, ἡττων εἰμίτινος, whence it can be joined only with the gen. ἡττᾶσθαίτινος. The passive form, as in many other verbs, took this meaning, ἡττήθην like ἐφοβήθην, ἐπλάγχθην, &c. and might therefore have an active voice in a causative sense, but not necessarily. The common reading in Isæus condemns itself. If the orator had wished merely to contrast the active and passive, he must have said τὸν μὲν νικᾶσθαι τὸν δὲ νικᾶν,

and it would have been a most unnatural mode of speaking to have brought in the verb ἡττᾶν, even if it had been in use. The neuter ideas “to get the better, to win,” are here contrasted with “to be worsted, to lose,” and it was therefore necessary to say τὸν μὲν ἡττᾶσθαι, τὸν δὲ νικᾶν, exactly as had been said a little before ἂν ἢ ἑτέρα νικᾶ μετεῖναι τι καὶ τῷ ἡττηθείσῃ; where νικᾶν is taken in a judicial sense and stands absolutely, not having the opponent following it in the accusative case, as when it means to conquer any one in battle.

ΘΑΦ, as we see one or both of the aspirated letters in all the above forms. See below ΘΑΦ.

Thus we have τεθάφθω in Lucian Dial. Mar. 9, 1. τεθάφαται in Herodot. 6, 103. Compare Τρέφω, with note.

ΘΑΦ-. Perf. used as a pres. τέθηπα, *I am astonished*, where the second aspirated letter of the root is changed into the *tenuis*; on the contrary in the aor. ἔταφον the first undergoes that change*. Compare Θάπτω.

ΘΑΩ, an Epic defective verb, of which the act. has the causative sense *to give suck to*, the midd. the immediate sense *to suck*. Of the former we know nothing more than the aor. θῆσαι, and that only from Hesychius. Of the latter Hom. has the infin. pres. θῆσθαι† with the collateral meaning of *to milk* (Od. δ, 89.), and the aor. 1. midd. ἐθήσατο, *he sucked* (Il. ω, 58.). [So ἐθήσαο, Callim. Jov. 48. and θησάμενος, Hymn. Cer. 236. But in Hymn. Apoll. 123. θήσατο has the causative sense *she gave suck to*.—Passow.]

See another θάομαι in the following Θεάομαι.

Θεάομαι, *I look at attentively, consider*. Depon. Midd.

The following different formations from this stem or root have been preserved in the dialects :

1.) θάομαι in the following Doric forms ; θᾶ'μεθα‡, Sophron ap. Apollon. de Pron. p. 359. a. Imperat. θάεο, Nossidis Epigr. 8., Anytes Epigr. 10. θᾶσθε, the Megarean in Aristoph. Ach. 770. Fut. and aor. θασόμεναι, Theocr. 15, 23. θάσασθαι, 2, 72. θᾶσαι (imperat.) 1, 149. And the Epic θησαίατο, Od. σ, 191.

2.) θαέομαι Doric, Pind. Pyth. 8, 64. θηέομαι Ion. whence ἐθηέιτο, ἐθηεῦντο, θηεύμενοι, aor. ἐθηήσατο &c. Hom. Herodot.

3.) θεάομαι Attic and common dialect.

Of these three formations the first and second have in Homer always the sense of being astonished and admiring. The simple θά-ομαι appears to be the oldest, whence θαῦμα ; and the second merely the common lengthening of it, θα-έομαι, Ion. θη-έομαι. From the oldest form arose the simple verbal subst., properly θάα, but soon changed into θέα, like μνᾶα into μνέα ; and hence first came the form θεάομαι, which

* A perfect τέθαφα with a causative meaning, *I astonish*, in Schweighæuser's Athen. 6. p. 258. c. is suspected, because the manuscript has (contrary to the metre it is true) τέθαιφε. Now the aor. p. ἐθάμβη in Hesych. supposes a theme θάμβω ; perhaps therefore it ought to be, ἡ τοῦ βίου Ὑγρότης μέ σου τέθαμφε, ... instead of με τοῦ σου.

† This verb is contracted in η instead of α. See Ζάω.

‡ This is more of an Æolic than a Doric contraction : here the ο is swallowed up by the α preceding it, which consequently becomes long ; thus the part. γελᾶν for γελάων, φυσᾶντες for φυσάοντες, γελαῖσα for γελάουσα, &c.

does not occur in Homer. In Herodotus we find indeed both forms, e. g. *θηήσασθαι* and *θεήσασθαι* (Ion. for *θεάσασθαι*), but this uncertainty would seem to arise more from traditionary corruptions of the text. He has also constantly recurring as various readings *έθηεῖτο* and *έθηήτο*, of which the latter is perhaps according to the analogy of some verbs in *άω* contracted by the Epics in *η* instead of *α*, as *όρηαι* 2. sing. pres. and *όρητο* 3. sing. imperf. of *όράω*, *όμαρτήτην* dual of *όμαρτέω*: verbal adj. *θαητός*, *θηητός*, *θεατός*. Compare *Ζάω* and *ΘΑΩ*.

Θείνω, I beat. This pres. is constantly used by the Epic poets and tragedians in both the act. and pass. voice. Beside this the Attic poets have a form *θένειν*, *θένων*, imper. *θένε*, conj. *θένω*, frequent for instance in Aristophanes, and consequently belonging to the common language of the time. But there is no instance of a pres. indic.; for in Acharn. 564. the manuscripts give, and the context requires, the fut. *θενεῖς*. Hence our latest critics have shown that those forms are aorists, (excepting occasionally that the fut. *θενῶ*, *θενῶν* ought to be restored,) and therefore that the infin. and part. must undoubtedly be accented *θενεῖν*, *θενών**. All those passages certainly express a momentary beating, *θείνειν* on the contrary (e. g. *θείνεται*, Æschyl. Pers. 301. *έθεινον*, ib. 416. *έθεινε*, Eurip. Herc. 949. *θεινόμενος*, Hom.) continued blows, or the proper imperfect. Of the indic. of this aor. *έθεινον* no instance has yet been found. The Epic language has the aor. 1. *έθεινα*, part. *θείνας*, Il. v, 481. Hence we can point to *έθεινε* as evidently an imperf. at Il. π, 339., and as an aor. at φ, 491. The perfects and the aor. pass. are wanting.

Θέλω. See *Εθέλω*.

Θέρομαι, I warm myself: used in prose in the present and imperfect only.

Homer has, beside the above, a fut. *θέρομαι* and an aor. pass. (*έθήρην*) conj. *θερέω*. The act. *θέρω, I warm*, stands in the lexicons without any good authority.

Quite as defective is the derivative form of which we find in Homer only *θέρμετε* and *θέρμετο*. See Buttm. Lexil. p. 546. note.

Θέσσαι, to beseech; a defective aor. of which we find only *θέσαντο* (Pind. N. 5, 18.), and part. *θεσσάμενος*, Hes. Fr. 23.: see Schæf. Schol. Par. Apollon. Rh. 1, 824. The verbal adj. would be *θεστός*, from which come *άπόθεστος* and *πολύθεστος*, Hom.

* Blomfield on Æschyl. Sept. 378. (he has made some mistakes) and Elinsley on Eurip. Heracl. 272. We must not be

surprised at the *ε* in an aor. 2. any more than in *έτεμον*: it was necessary on account of *έθανον*.

θέω, *I run*: fut. midd. *θεύσομαι** Hom., or *θευσοῦμαι* Dor. The other tenses are defective. Compare *Τρέχω*.

For the imperf. *ἔθρον* Hom. has *θέεσκον*. We find also an act. fut. *θεύσω* in Lycophr. 119. There are some forms from *θέω*, the root of *τίθημι*, which we must take care not to confound with those of *θέω I run*: e. g. *προθέουσι* (Il. α, 291.), the Ion. optat. *θέοιτο* for the aor. 2. midd. *θεῖτο*, and *ποτίθει* for *ποτίθες*, Theocr. 14, 45.

Θηέομαι. See *Θεάομαι*.

Θηλέω. See *Θάλλω*.

ΘΗΠ-. See *ΘΑΦ-*.

Θῆσθαι. See *ΘΑΩ*.

Θιγγάνω, I touch: fut. *θίξομαι*†; aor. 2. *ἔθιγον*. See note under *Αἰσθάνομαι*.

Beside *θιγγάνω* a pres. *θίγω* is generally adopted, of which *ἔθιγον* would be at the same time imperf. and aor., and *θίγειν* would be different from *θιγεῖν* (compare *κλύω*). But there are not sufficient proofs of the indic. *θίγω* or of *ἔθιγον* as a decided imperfect. The accentuation of *θίγειν* *θιγεῖν*, and *θίγων* *θιγών*, is indeed generally confounded in the manuscripts; but when for instance we read in Hesychius *Θίγειν ψαῦσαι, ἄψασθαι, ἄπτεσθαι*, we see how little dependence is to be placed on these accents. If we were to accent in every passage of our text *θιγεῖν*, *θιγών*, as aorists, we should not find the sense disturbed in any one instance‡.

Θλάω, I contuse, bruise, crush: fut. *θλάσω*, &c. It has a short in the inflexion, and in the pass. takes the σ.

The part. perf. pass. is *τεθλαγμένος*, Theocr. 22, 45.; as in the Doric dialect all verbs ending in ζω and some in άω, which have α short in

* Six verbs in έω take εν in the fut. or in some derivative, viz. *θέω, νέω, πλέω, πνέω, ρέω, χέω*; thus *πλεύσομαι, ἔπνευσα, χεῦμα*, &c. And two in αίω take αυ, viz. *καίω, κλαίω* (Att. *κάω, κλάω*), fut. *καύσω, κλαύσομαι*.

† In Eurip. Heracl. 652. the reading of the text was *προσθίξεις*, but it is now amended from the manuscripts to -ει. [Passow has a fut. act. *θίξω*, but without example or remark, further than that *θίξομαι* is more general.]

‡ Schneider in his *Lexicon* quotes *ἔθιγεν* from Apollon. Rh. 4, 1013. as an imperf. and *θίγων* from Æschyl. Prom. 855. as a present: but the immediate context does not agree with this statement. If we

look at the passages, we shall see a plain difference between these aorists and the sense of *μειλίσσεται* in the former and *ἐπαφῶν* in the latter, which express a duration of the thought; nay in the passage of Æschylus we shall find them contrasted, *Ἐπαφῶν ἀταρβεῖ χεῖρὶ καὶ θιγῶν μόνον*. [There are a few other instances in the Tragedians, but none to be depended on; e. g. in Soph. Phil. 9. the Ald. ed. has *προσθιγεῖν*, compare also Æschyl. Agam. 1049. Soph. Aj. 1410. Elmsl. and Herm. Cæd. C. 470. Schæf. Eurip. Or. p. 12. Greg. Cor. p. 990. Monk Eurip. Alc. 1136. Elmsl. Eurip. Bacch. 304. Wunderl. Obs. Critt. p. 151.—Passow.]

the inflexion, change to the other formation with the ξ ; as κομίζω, Dor. fut. κομίζω· γελάω, ἐγέλασα, Dor. ἐγέλαξα, &c.

Θλίβω, *I press, squeeze*: fut. θλίψω; aor. 2. pass. ἐθλίβην (like τρίβω).

In Homer we find the fut. midd. θλίψεται, Od. ρ, 221. The pass. part. pres. θλιβόμενος is in Dioscor. Epig. 37., and the part. perf. pass. ἐθλιμμένη in Leon. Tar. Epig. 70.

Θνήσκω, *I die*: fut. θανοῦμαι; aor. 2. ἔθανον; perf. τέθνηκα: compare βέβληκα and note under Βάλλω. Of this perf. the following syncopated forms are in common use: τέθναμεν, τέθνατε, τεθνάσι, and 3. plur. pluperf. ἐτέθνασαν; imp. τέθναθι, opt. τεθναίην, infin. τεθνάναι, part. τεθνεώς, gen. -ῶτος, fem. τεθνεῶσα, neut. τεθνεώς, but in Herodot. 1, 112. τεθνεός, which is perhaps preferable. From τέθνηκα arose also an Attic fut. τεθνήξω or τεθνήξομαι (like ἐστήξω or ἐστήξομαι), the latter of which is not to be considered in the light of a passive, but as a fut. midd. with an active sense. Verbal adj. θνητός.

That the *a* in the infin. τεθνάναι was short in the common language is evident from Aristoph. Ran. 1012: but we find in Æschyl. Agam. 550. τεθνάναι which was perhaps a contraction of τεθναέναι. The Epics have also τεθνάμεν, and Homer τεθνάμεναι. The Ion. and Hom. language has a perf. part. τεθνηώς, -ῶτος, (comp. βεβαώς under βαίνω, and ἐστηώς under ἴστημι,) for which Homer has sometimes τεθνηότος, and once τεθνεῶτι, as a trisyllable, Od. τ, 331. For τεθνηῶτος there is also a frequent various reading τεθνειῶτος, and for τεθνηότος sometimes τεθνειότος. To preserve Homeric uniformity Heyne wrote all the above with *ει*, whilst Wolf for the same purpose preferred *η*: of the two the latter seems to have made the better choice; but after maturely examining every part of the question, I think there are the strongest grounds both internal and external for the following as the Epic usage; τεθνηώς, τεθνηῦτα, τεθνηότος and τεθνειῶτος.

In usage this verb is so mixed up with its compound ἀποθνήσκω, that the simple forms ἔθανον, θανεῖν, θανοῦμαι are entirely poetical, while on the contrary the perf. τέθνηκα with its derivative forms scarcely ever occurs compounded with ἀπό. Moreover of the perfect we find hardly any but syncopated forms: the part. τεθνηκώς is indeed interchanged

with *τεθνεώς*, yet so that of the latter the masculine only occurs in prose. The usage of prose is therefore the following :

θνήσκω and *ἀποθνήσκω*· *ἀπέθανον*, *ἀποθανεῖν*, &c. ; *ἀποθανοῦμαι*· *τέθνηκα*, *ἐτεθνήκειν*· *τέθναμεν*, *τεθνάναι*, &c. ; *τεθνηκώς* and *τεθνεώς*, *τεθνηκυῖα*, *τεθνηκός*.

The part. *θανών*, *οἱ θανόντες*, is however common in prose as an adj. in the sense of *dead*.

The infin. perf. *τεθνάναι* is used generally in its natural meaning : but not unfrequently it stands also for the aor. *θανεῖν*, e. g. in Plat. Crito (at the beginning), *ἢ τὸ πλοῖον ἀφῖκται οὗ δέῃ ἀφικόμενον τεθνάναι με* ; and such is its meaning in the familiar hyperbolical expression *πολλάκις, μυριάκις τεθνάναι* : whence it is clear that in some other passages we must not force it to mean *to be dead*, as Plat. Crito 14. *εἰ δέοι τεθνάναι σε*. A wish to add force to the expression introduced the perfect, as a form of a more decided and more certain sound, in the place of the present.

The same was the case with the fut. *τεθνήξω* or *τεθνήξομαι*, of which we may first observe that the active form appears to be the older Attic : see Dawes p. 96., Buttm. notes on Plat. Gorg. p. 469. d., and Elmsl. ad Aristoph. Ach. 597. This fut. has evidently the meaning of the *futurum exactum* in the above passage of Plato, where *τεθνήξεται* (*τεθνήξει*) “he will be dead immediately” is a parallel case to such perfects as that mentioned above. But like the common fut. 3. of the passive (paulo-post fut.) this also passes over into a simple fut. with the idea of *immediately* or *certainly*. See Thom. Mag. in v. and the passages in Brunck ad Aristoph. Ach. 590., Fisch. ad Well. 3. p. 106.*.

The compound with *κατά* is likewise synonymous with the simple verb, but occurs only in the poets : and the forms of the aor. are never found but with the syncope, as *κατθανεῖν*, *κατθανών*, &c. : hence in the Attic poets, who do not willingly omit the augment, the indic. (*κάθανε*) seldom occurs (Æsch. Agam. 1553.), while the other moods are frequent in Euripides and others.

Θορέω, *θόρνυμαι*. See *Θρώσκω*.

Θράσσω. See *Ταράσσω*.

Θραύω, *I break in pieces*. The passive takes *σ*. The old perf. pass. *τέθρανυμαι* has been restored by Bekker to Plat. Legg. 6. p. 757. e. (425, 7.).

* An unwillingness to recognize the idea of a perfect in *τεθνήξομαι* arises partly from the custom of our language, particularly from such expressions as *βιώσεται ἢ*

τεθνήξεται, where we always contrast *to live* with *to die*, whereas the true contrast is between *to live* and *to be dead*.

θρύπτω, *I break in pieces*: fut. θρύψω; aor. 2. pass. ἐτρύφην. Compare θάπτω and Τρέφω with note.

[This verb seems to have been scarcely used in its simple form and literal meaning by any good writers; but in a metaphorical sense it is very common, particularly in the passive, as μαλακία θρύπτεσθαι, Xenoph.—Passow.]

Θρώσκω, *I leap*: fut. θοροῦμαι, Ion. θορέομαι; aor. 2. ἔθορον, conj. θορῶ, infin. θορεῖν. See βέβληκα and note under Βάλλω.

The pres. θορέω, which is in all the lexicons, is scarcely to be found even in the later writers; and where we do find it, ἀποθοροῦντες is a false reading for ἀποθορόντες or something similar: see Stephan. Thesaurus*. That θρώσκω and θορεῖν are connected in usage was allowed by the old Grammarians: see Eustath. ad Il. β, 702. p. 246, 47. Basil. οὐ γὰρ εἶπεν ἐκθορόντα ἀλλ' ἔτι ἀποθρώσκοντα. Compare also Herodot. 6, 134., where the aorists ὑπερθορέειν, ὑπερθορόντα are used of leaping over a wall, and then follows the present: καταθρώσκοντα δὲ (*by leaping down*) τὸν μηρὸν σπασθῆναι.

Among the forms of this verb we may with safety class the perf. τέθορα, as it would not be easy to find an emendation more certain than this of Canter in a verse of Antimachus in Poll. 2, 4. 178. Ὡς εἶτε κλόνιος τεθορυγῆς σφονδυλίων ἔξ, “as if either the spine were dislocated...” instead of θουρίης...ἔξ.

In the collateral sense of copulating (see θρώσκω and θορεῖν in Hesych.) the depon. θόρνυμαι is more common.

ΘΥΦ—. See Τύφω.

Θύω, *I sacrifice*: fut. θύσω; aor. 1. ἔθυσα; perf. τέθυκα†, Chærobosc. p. 1286., Draco pp. 45, 26. and 87, 25.; aor. 1. pass. ἐτύθη, part. τυθείς.—MIDD.

Θύω, and a sister-form θύνω, have also the sense of *I rage*; and with this meaning we find a syncop. part. aor. midd. θύμενος in Pratinas ap. Athen. 14, p. 617. d. according to the reading as now corrected.

I.

Ίάομαι, *I heal*, depon. midd.: fut. ἰάσομαι, Ion. and Ep.

* Even in Quint. Sm. 1, 542. θορεῖ should be amended to the far more suitable poetical aor. θόρεν.

† On this perf. compare Δέω with note, and Δύω with second note.

ἰήσομαι; aor. 1. ἰασάμην. Pass. *I am healed*, used only in pres. imperf. and aor. 1. ἰάθην, Ion. ἰήθην, Hippocr. De Arte 20. In the older writers from Homer's time the *ι* and *α* are long through all the moods and tenses: in the later authors, particularly in the Anthologia, *ι* became common.

Ἰδρώ, *I sweat*; fut. ἰδρώσω, &c. This verb, like its contrary ῥιγώω, is contracted irregularly in *ω* and *φ*, instead of *ου* and *οι*; thus ἰδρῶσα, Il. δ, 27., ἰδρῶην, ἰδρῶσι, ἰδρῶντες, Hippocr. This however seems to hold good of the Ionic dialect only, as in Xen. Hell. 4, 5, 7. the best editions now read ἰδρῶντι, not ἰδρῶντι.

Ἰδρύω, *I place, build*: fut. ἰδρύσω, &c.—MIDD.

The aor. 1. pass. ἰδρύθην, regular with *ν* long, is recommended as exclusively the Attic form; on the other hand ἰδρύνθην* (which supposes a theme in -ύνω, which occurs in Homer, and came into use again in a later period,) is rejected by the Atticists: see Thom. M. in voc. It is found however, and sometimes even without a various reading, in the best writers. See Lobeck ad Phryn. in voc. p. 37. note. Oudend. ad Thom. M. Fisch. 3. p. 108.

Ἰζω, more generally καθίζω, has in the active voice both the causative meaning *to seat, place*, and the immediate or neuter *to sit*. The simple verb appears to occur only in the pres. and imperf.† (Hom. and Herodot. 8, 52. 71.); but of καθίζω we find a fut. καθιῶ, an aor. 1. ἐκάθισα, and perf. κεκάθικα. The Middle has the sense of *to sit*, and its future is generally καθιζήσομαι.

With regard to the accentuation of this verb, we know that the vowels *ι* and *υ* when short can be augmented only by being made long, as ἵκετεύω, aor. ἵκέτευσα; but where they are already long by position, the augment can be marked only by the difference of pronunciation and accent; thus in ἰζω the imperat. pres. is ἰζε, the imperf. is ἰζε; though from errors of transcription this rule is very frequently broken in the manuscripts, and consequently in the text of all writers. The older

* Instances occur where there is no *ν* in the pres. of a verb, and yet it is found in the aor. 1. pass., as ἰδρύνθην, ἀμπνύνθην under Ἰδρύω and Πλέω. In such cases it is not necessary to suppose an actual theme in -ύνω. Compare ἰθύν-*rara* for ἰθύ-*rara*. See also Τείνω.

† [Passow has also a fut. ἰζήσω, Att. ἰῶ; and in the compound he has fut. καθιζήσω, Dor. καθίξω, Att. καθιῶ; aor. 1. ἐκάθισα, also καθῖσα, Thuc. 6, 66. 7, 82. Aristoph. Ran. 911. The Epic part. καθίσσας is used by Homer.]

Attics augmented καθίζω in the middle also, καθίζε, καθίσεν*. See Buttm. Lexil. p. 122. Dindorf. ad Aristoph. Ran. 921. Bekk. Thucyd. 6, 66. 7, 82. with the various readings.

The later writers, from the time of Aristotle, have also a pres. ἰζάνω, καθιζάνω.

With this verb is intimately connected the verb ἔζεσθαι, καθέζεσθαι, which never occurs in the older writers except in the aorist ἐζόμην, ἐκαθέζομην, *I sat, I have sat down*, καθεζόμενος, &c., and of which the fut. 2. is καθεδοῦμαι† (like μαχοῦμαι and πιοῦμαι). The defective tenses are supplied by εἶσα, ἴζω, and ἰδρύω, with the comp. καθεῖσα, &c.

The general supposition is, that there are two synonymous verbal forms ἴζεσθαι and ἔζεσθαι. In that case ἐζόμην must be an imperf. as well as ἰζόμην; whereas we can prove, not from the Homeric language, which is in this respect uncertain, but from Attic prose, that it is invariably a pure aorist. Plat. Meno. 26. p. 89. καὶ δὴ καὶ νῦν εἰς καλὸν ἡμῖν παρεκαθέζετο, ᾧ μεταδῶμεν τῆς ζητήσεως: in this construction the imperf. is not to be thought of, and the sense runs plainly thus, "he sat himself down by us," &c. Again in Xen. Anab. 5, 8, 14. (6.) καὶ αὐτός ποτε καθεζόμενος συχνὸν χρόνον κατέμαθον ἀναστὰς μόγις, ποτ "while I was seating myself," nor "while I was sitting," but "after having sat a considerable time," &c. And in confirmation of this comes the strong inductive conclusion, which every one will draw for himself, that ἔζετο in the poets, and ἐκαθέζετο in all writers, are regularly used in the narrative of the momentary action of sitting down, as is also καθέζωμαι, &c.: those passages, therefore, where the context does not necessarily show this, must be understood in the same sense. And thus the few instances where the pres. καθέζομαι is found become very suspicious‡.

* [Wolf always accents the imperf. κάθιζον, not καθίζον, and his is indisputably the more correct way if we suppose the original form to be ἐκάθιζον: but Buttmann does not allow this to hold good in all cases.—Passow.]

† [Diogen. Laert. has also a fut. καθεδοῦμαι.—Passow.]

‡ In Lucian Solœc. 11. τό γε μὴν καθέζεσθαι τοῦ καθίζειν διενήνοχεν. Here is a various reading καθίζεσθαι. Now when we find further on, τὸ δὲ καθίζω τοῦ καθέζομαι ἄρά σοι δοκεῖ μικρῷ τινι διαφέρειν; εἴπερ τὸ μὲν ἕτερον δρῶμεν (*we do that to another*), τὸ καθίζειν λέγω, τὸ δὲ μόνους ἡμᾶς αὐτοὺς,

τὸ καθέζεσθαι,—we must undoubtedly read here also καθίζομαι and καθίζεσθαι: for it is clear that the point in discussion is the difference between the midd. and act. voices, in the same way as καταδουλοῦσθαι and καταδουλοῦν are spoken of just afterwards. But in the direction given by Thom. M. (p. 489.) λέγεσθαι καθέζομαι, ἐκαθέζομην, &c., καθέζομαι is evidently an interpolation, for among the preceding forms which are rejected there is no present: and in Lucian Philopseud. 27. the reading καθέζεται is uncertain. In Eurip. Heracl. 33. Ἰκέται καθεζόμεσθα the augment is in the synalœpha, and the context requires either *we are sitting* (καθήμεθα)

We can now then join together as the usage of common prose all the forms of this family of verbs which belong to the meanings *to sit* and *to seat*, together with εἶσα and ἦμαι, whose immediate connection with ἵζω and ἕζεσθαι is shown in the note below: thus, καθίζω, *I seat, place*, ἐκάθισα, καθιῶ. MIDD. καθίζομαι, *I seat myself, sit*, fut. καθεδούμαι and καθιζήσομαι, aor. ἐκαθεζόμην. In the more remote meaning of the middle voice, *I seat or place (for myself), cause to be placed*, are used εἰσάμην and καθεισάμην, whence ἐγκαθείσατο, Eurip. Hipp. 31.: perf. κάθημαι, properly *I have seated myself*, whence pres. *I sit*. Nor must we forget to mention with the above the usage of καθίζω, *I seat or place for myself*; as well as the general remark that the meanings *I sit* and *I seat myself* play into each other in many ways, and therefore the distinction between them is not to be observed too strictly: compare a similar case in κρεμάννυμι.

The meaning of *I seat or place myself* may also be understood passively; and so arose (ἔσθην) ἐκαθέσθην, καθεσθήσομαι, forms which are frequent in the later writers but banished from the pure language*.

On the Homeric ἐφέσσεσθαι see note on εἶσα 2. under 'ΕΩ.

Ἰημι, *I send*, See under 'ΕΩ 1.

Ἰθύω, *I go straight on*: fut. ἰθύσω; aor. 1. ἰθύσα, &c., to which be-

or we seated ourselves, consequently ἐκαθεζόμεθα. Again in Phœn. 73. and Helen. 1587. καθέζετε' is ἐκαθέζετο. Whether in a later period a usage was formed from this, according to which καθέζομαι, as a present, was the same as κάθημαι, *I sit*, I will not take upon myself to determine. We certainly find in Pausan. 10, 5. init., in speaking of the official sitting of a board or council, καθέζονται; and again the same expression, which I own surprises me, in a work probably of antiquity, the dialogue of Axiochus, p. 371. c., where the various reading καθίζονται is of no assistance, the context requiring κάθηνται. However the language of this dialogue, in which we find ἦς for ἦσθα, περίεστakas (see ἴστημι) p. 570. d., and διψᾷ p. 366. a., with many other unusual words and phrases, gives ample scope for critical examination.

I explain the point thus: The radical form of all these verbs was evidently 'ΕΔΩ, as proved by ἐδοῦμαι, ἔδος and sedeo. Now as ἐσπόμην and ἐσχόμην come from ἔπω and 'ΕΧΩ, so ἐσδόμην comes from 'ΕΔΩ: and here even better than in ἐσπέσθαι we can see the augment which in the common language had become equally fixed throughout all the moods, ἔσδωμαι,

ἔζωμαι, ἐζόμενος. To the above we may add the pres. ἴδω, ἵζω, exactly like ἴσχω to ἔσχον. In καθίζω, καθέζετο this origin naturally enough ceased to be heard any longer, and then were formed ἐκάθισα, καθιῶ: καθέζετο received a new augment at the beginning: and as to the aoristic accentuation of the infin., there is still less reason for insisting on it in the case of καθέζεσθαι than in that of other aorists, which we have seen mistaken in a similar manner. But it is now clear also that εἶσα and ἦμαι, whose connection with ἕζεσθαι we acknowledged (see p. 117.), and yet separated them from it on practical grounds, do not come from 'ΕΩ, but from this same 'ΕΔΩ; that is to say ἦμαι was softened down from ἦσμαι, of which latter there are still remains in ἦσται and in εἶσα, εἰσάμην, both formed with that oldest of augments εἰ, which being misunderstood in this case also was carried on to some forms to which it did not belong.

* See Lobeck. ad Phryn. p. 269. The reading προσκαθιζήσει there proposed for Æschin. c. Ctes. p. 77, 33. has been now adopted by Bekker from evident traces in the Codd. The conj. ἐσθῶ in Soph. Œd. C. 195. was indeed still more improbable: see Brunck and Reisig.

longs also in Homer and others ἐπιθύω, with the ι long. But ἰθύνω is Ionic and Epic for εὐθύνω, *I direct or guide straight forward*: aor. 1. ἴθυνα; also in the midd. ἰθύνετο in the act. sense, Od. χ, 8.

Ἴκνέομαι, more generally ἀφικνέομαι, *I come*, depon. midd.: fut. ἴξομαι; aor. ἰκόμην; perf. ἵγμαι, ἀφίγμαι, ἀφίχθαι.

The Ion. 3. plur. perf. pass. ἀπικάται in Herodotus is remarkable as the only known instance of the *tenuis* in the stem being retained. But ἰκτο in Hes. θ, 481. is a syncopated aorist: and to this belongs also ἴκμενος for ἰκόμενος in Soph. Phil. 494.: see note in Buttm. edit.

The Epic language has the pres. and imperf. of the active, ἴκω, ἴκον, with the aor. ἴξον; on which last, as a mixture of the aor. 1. and 2. see ἐδύσετο, p. 73., and οἶσε under Φέρω.

In the pres. ἴκω the ι is long throughout, while in the aor. ἰκόμην it is, according to the root, short, but becomes long by the augment; consequently in ἰκόμην, ἀφικόμην it is long; in ἰκέσθαι, ἴκωμαι, &c. short: and accordingly in the Epic language the indicative ἰκόμην, from the augment being moveable, is both long and short. The form ἰκνοῦμαι (Eurip. Or. 670. 679. &c.) has the ι short. Another poetical present is ἰκάνω, with ι short and α long.

The pres. ἰκνοῦμαι occurs in its simple form in particular senses only; in Hom. *to go through, travel from one place to another*, Od. ι, 128. ω, 338.: in the Attics, *to go to as a suppliant* (ικέτης), *implore*, and *to be suitable to*. The true pres. as to meaning is in the Epic language ἴκω and ἰκάνω, in the Tragic principally ἰκάνω, in prose ἀφικνοῦμαι. The aor. ἴξον is solely Epic; but ἰκόμην and ἴξομαι are common to all the poets.

To these we may add ἦκω, which is to be found in its alphabetical place, and which we there see is used by good writers in the pres. imperf. and fut. only. This verb is connected with the above as one of its presents, but with this limitation, that it is used only in the sense of being *already come* to a place, but *not long arrived* there, with some other collateral meanings to be found in the lexicons. In a very early period however this form appears to have been confounded with ἴκω; whence, as Eustathius (ad Il. α, p. 82, 33.) expressly informs us, the Grammarians agreed that ἴκω was the only form used in Homer, and ἦκω the only one in succeeding writers. But the more critical way of understanding it is that ἴκω and ἦκω are properly but one word in different dialects, like σκίπων and σκήπων*. The older poets (for this relates

* That is to say, that in this verb the short syllable of the stem or root, as seen in the aorist (ικεῖν) ἰκέσθαι, instead of being strengthened in the present by chan-

ging it to ει, as in πεῖθω πιθεῖν, passed over into ι or η; making therefore ἴκω or ἦκω instead of εἴκω.

principally to them, including Pindar; see Bæckh ad Pind. Ol. 4, 11.) had the dialectic form ἴκω, which, like our *come*, was used of being already arrived at a place, e. g. in Il. σ, 406.; but the language of the succeeding period, i. e. the Ionic and Attic prose with Attic poetry, in which ἦκω had become established, limited the usage of the latter verb to that particular meaning, while the lengthened forms ἰκάνω, ἀφικνούμαι, retained the more general sense of *to come to, arrive at a place*. In the future also the difference is pretty much the same: ἦξω, 'I shall come (to you) and be with you'; ἀφίξομαι, 'I shall set out from hence and come to you.'

Ἰλάσκομαι, *I appease*, midd.: fut. ἰλάσομαι (Ep. ἰλάσσομαι, Dor. ἰλάξομαι); aor. 1. ἰλασάμην with *a* short.

The Epics have also ἰλάομαι, (Il. β, 550.) and ἴλαμαι (Hom. Hymn. 20. Orph. Arg. 942.); while Æschylus has ἰλέομαι, Suppl. 123. 134. The *ι* of the radical syllable is long, but it is also shortened by the Epics.

In the old language the active voice had the sense of *to be gracious, kind*, whence the Epics took an imperat. ἴληθι (Od. γ, 380. π, 184. ἴλαῖθι, Theocr. 15, 143.) from ἴλημι, and a conj. and opt. from ἰλήκω*.

Ἰμάσσω†, *I whip*: fut. ἰμάσω (ᾶ); aor. 1. ἴμασα. On the formation of this fut. see Ἀρμόττω.

Ἰμάω, *I draw up* (a rope or water): fut. ἰμήσω, &c. The Att. infin. pres. is ἰμῆν: compare ζάω, θάω.—MIDD.

Ἰμείρω and ἰμείρομαι, *I desire, wish for*. The aor. opt. midd. is ἰμείραιτο (Il. ξ, 163.), and the aor. 1. pass. ἰμέρθη (Herodot. 7, 44.). The *ι* is always long.

Ἰπταμαι. See Πέτομαι.

Ἰσημι, *I know*. [Of this verb we find only the Dor. pres. ἴσᾱμι in Pind. and Theocr., the 2. sing. ἴσης, 3. sing. ἴσᾱτι, and 1. plur. ἴσᾱμεν, Pind. N. 7, 21., and the part. ἴσας, Pind. P. 3, 52. The forms which *only appear* to belong to this verb, such as ἴσμεν, ἴδμεν, ἴσασι, ἴσθι, ἴσαν, will be found under Εἶδω.—Passow.]

Ἰσκω. Ἰσκεν, *he spoke*, is a defective imperf. (Od. χ, 31.), differing essentially from ἴσκω or εἵσκω, *I make or think like* (which occurs only

* We must compare these imperatives with στῆθι, ἔστηκα, &c., and suppose that the pres. and aor. 1. took the causative sense *to make gracious*; of which ἰλάομαι, ἰλασάμην, would then be the middle, *I make gracious to me, appease*.

† The characteristic σσ of this verb may

be doubted, for ἰμάσσω (Il. ο, 17.) may be the conj. aor., as it is in Hesychius; nor do I know other authority for the pres. than ἰμασσόμενοι in Archæ Epig. 22. which was perhaps first made from the passage of Homer.

in the pres. and imperf., Il. λ, 798. ε, 181. Od. δ, 279. ν, 313.), and arising from the insertion of the σ in IK— the root of εἶκω, like λάσκω from λακεῖν, τιτύσκω from τεύχω, &c. With respect to ἐ-ίσκω see note on Ἐλδομαι, ἐέλδομαι.

Ἰστημι: imperf. ἴστην; fut. στήσω; aor. 1. ἔστησα; perf. ἔσθηκα; pluperf. ἐστήκειν, Att. εἰστήκειν. The aor. 2. indic. ἔστην is seldom used before the time of Polybius; its other moods are found in Homer. Pass. ἴσταμαι; imperf. ἰστάμην; fut. σταθήσομαι; aor. 1. ἐστάθην (ᾶ); perf. ἔσταμαι; pluperf. ἐστάμην. Fut. midd. στήσομαι; aor. 1. ἐστησάμην; fut. 3. (paulo-post) ἐστήξω old Att., and ἐστήξομαι later, Elmsl. Aristoph. Ach. 597., like τεθνήξω, τεθνήξομαι, from θνήσκω. Verbal adj. σταῖτος, στατέος.

The 2. and 3. sing. of the indic. pres. in -ᾱs and -ᾱ are found only in the later writers. The 3. plur. ἰσᾱσι is the Attic form, ἰστέασι the Ionic, ἰσάντι the Doric. In the optat. is an abridged form of the dual and plural by dropping the η, and in the 3. plur. changing -ησαν into -εν, thus returning to the regular optat. of the barytone verbs; as dual, ἰσταῖτον, ἰσταίτην, plur. ἰσταίμεν, ἰσταῖτε, ἰσταῖεν: the same is found in the optat. of the aor. 2. as σταῖτε for σταίητε; but here the abridged form is not so usual as the other, while in the imperf. it is preferred by the Attics, who sometimes use it in the 3. plur. pres. In the imperf. we find an Epic 3. sing. ἴστασκε (Od. τ, 574.) with a sister-form in -ων, -ας, -α, peculiar to the Ionic dialect and the later writers: Homer has also an aor. 2. στάσκον. In the aor. 2. imperat. instead of στήθι we have in the compounds παράστα, ἀπόστα*, as from a theme ΣΤΑΩ. In the infin. pres. are ἰστάμεν, ἰστάμεναι, with a short, for ἰσάναι, but in the aor. 2. the long vowel remains, as στήμεν, στήμεναι, Od. ε, 414. Il. ρ, 167. In the middle the fut. and aor. 1. are Homeric; the latter is also in common use: but an aor. 2. ἐστάμην is nowhere found in any of its moods or tenses. In the passive the Ion. 3. plur. is ἰστέαται for ἴσταντι.

In the conjunct. we find in the later writers the 2. and 3. sing. ἰσᾱs, -ᾱ, instead of ἰσῆs, -ῆ, in which case they belong to the inferior form ἰσάω. The Epics for the 3. sing. ἰσῆ have ἰσῆσι. And as the conj. is a contracted form the Ionics resolve it, using for ἰσῶ and στῶ, -ῆs, &c. ἰσέω, ἰσέης, &c., στέω, στέης, στέωμεν, &c. This resolution again the

* The length of the α is sufficiently evident from two passages in Menand. ap. Suid. v. ἀπόστα. We see in Lex. Seguer.

p. 81. that some Atticists considered this form inferior to the other.

Epics vary to suit the metre, using *στεῖω*, *στήης*, *στήη*, *στήητον*, &c., and *στείομεν* for *στέωμεν*, *στήετον* for *στήητον*: but it is very difficult indeed to distinguish some of the above forms from those of the optative. In the conjunct. and optat. of the passive voice of all verbs in *μι* a formation has been introduced into the common language, by which they assimilate, sometimes in sound but always in accent, to the regular conjugation (compare *δύναμαι*): thus we find in all writers *ἵσταιο*, *ἵσταιτο*, *ἵσταισθε*, *ἵσταιντο*; but in the conjunct. always *ιστῶμαι*, *συνιστῆται*, &c. See *Δύναμαι* and *Ἐπίσταμαι*.

The tenses of this verb, like those of *δύω*, *φύω*, and many others, are divided between the causative meaning of *to place*, and the immediate one of *to stand*. In the active voice we find, with the meaning of *to place*, the pres. and imperf. *ἵστημι*, *ἵστην*; fut. *στήσω*; aor. 1. *ἔστησα*: whence therefore the whole of the passive voice has the sense of *to be placed*; and a middle (*ἵσταμαι*, *στήσομαι*, *ἐστησάμην*), answering to the above tenses of the active, has the meaning of *to place for oneself*, *cause to be placed* or *erected*.

But the middle has also the pure reflective meaning of *to place oneself*, which however was felt more as an intransitive, or as the inchoative belonging to the sense of *to stand*, like the Latin *consistere*, *to stop*. Considered in this light the relation between *ἵστημι* and *ἵσταμαι* is that of causative and immediate. Now as the aor. 2. act. and the perf. of many verbs take the immediate sense (see note under *Τεύχω*), we have the meaning of the

aor. 2. *ἔστην*, *constiti* as aorist, *I placed myself, stopped*; perf. *ἔστηκα*, properly *constiti* as perfect, *I have placed myself, stopped*, and thence *I stand*;

so that this perf. in Greek supplies the place of the Latin *stare*, *to stand*, and the pluperf. *ἐστήκειν* or *εἰστήκειν* the imperf. of the same*.

To suit this present meaning of the perfect was formed

* In the later and corrupted state of the language a pres. was formed from *ἔστηκα*, viz. *στήκω*, whence *στήκετε*, 1 Cor. 16,

13. and *σθήκοντες*, Alex. Aphrod. Probl. 1, 49. And again another pres. *ἐστήκω*, Posidippi Epigr. 15.

also a proper future ἐστήξω or ἐστήξομαι, *I shall stand*, which, though a passive form, is not to be regarded as properly such (for in meaning it corresponds with the active), but as a fut. midd. with an active sense, like θανούμαι, λήψομαι, &c.

We see from the examples given by Elmsley, ad Acharn. 590, that the active form of this future is the older Attic. And in the compound (e. g. ἀφεστήξει, Xen. Anab. 2, 4, 5.) we may observe the same change which occurs in τεθνήξω to the future meaning belonging to the pres. in -αμαι.

Of all the syncopated forms of this perfect the infin. ἐστάναι* is most used, and ἐστηκέναι perhaps not at all. Of the others are found principally ἔσταμεν, -ατε†, -ᾶσιν· ἔστασαν· ἐστώς, -ῶσα, gen. -ῶτος.

In this abridged form the pluperf. has never its proper augment ει, but remains ἔστασαν: hence the two first persons, as being similar to the perfect, seldom occur in prose‡. Beside these syncopated forms the complete forms of ἔστηκα are also in general use: ἐσταίην, ἔσθαι are perhaps exclusively poetical: while of the conj. are found only those persons which have an ω, e. g. ἐστώμεν, Plat. Gorg. 52. p. 468. b. ἐφεστῶσιν, Eurip. Bacch. 319.

Instead of the regular perf. part. ἐστηκώς, -νῖα, -ός, gen. -ότος, is used a syncopated form ἐσώς, ἐσῶσα, ἐσώς and ἐστός (of the last we shall speak hereafter), gen. ἐσῶτος. There is also an Ionic form ἐστεώς, -ωσα, -ός, gen. -ῶτος, like τεθνεώς, &c. (see under Θνήσκω); and Homer has frequently a gen. ἐστάότος, an accus. ἐστάότα, and a nom. plur. ἐστάότες, as from ἐσταώς; while another form ἐστηώς§, from ἐστηκώς by dropping the κ (like τετλήως and others; see under Βαίνω), is found in Hes. θ, 519., and a gen. ἐστηῶτος, with a fem. ἐστηῦλα in Apollon. Rhod. Again, like ἐστήως for ἐστηκώς, we have a singular form in Hom. ἔστητε ||

* For which Homer has ἐστάμεν and ἐστάμεναι.

† For which Homer has also ἔστητε, II. δ, 243. 246.

‡ In Andoc. 2, 8. καθέστατε is pluperf., and at 1, 112. παρέσταμεν according to Bekker is the same. [Homer has ἔστατον as dual of both perf. and pluperf.; and ἐστάτην, plur. ἔσταμεν, ἔστατε, ἔστασαν as pluperfects.—Passow.]

§ We may gather from different parts of Buttmann's Grammar the following for-

mation: the regular part. was ἐστηκώς, whence by dropping the κ came ἐστήως: the Ionics changed the η into short α (see under Βαίνω), whence ἐστάως; while again in ἐστήως the length of the η passed on into the following vowel, making ἐστεώς, though the origin of this change was not visible in the nom. as it is in the gen. ἐστηότος ἐστεῶτος, like μετήορος μετέωρος.—Ed.]

|| This reading, according to the correct criticism of the grammarian in the scho-

for ἐστήκατε or ἔστατε, Il. δ, 243. 246. We find also for the synco-pated 3. plur. ἐστᾶσι the Ion. resolved form ἐστέασι in Herodot. 1, 200. 3, 62.; and without doubt the 2. pl. ἐστέατε, προστέατε, in Herodot. 5, 49. is genuine, notwithstanding the various reading προέστατε has crept in from the common language.

If we follow analogy the neut. part. of ἐστώς, contracted from ἐσταός, must be the same as the masc., and this is the reading of most of the manuscripts and editions wherever the word occurs. But the oldest and best manuscripts have generally the unanalogous ἐστός. Hence it is very probable that in this case the language of the Attics followed apparent analogy, and formed from ἐστώς the neuter ἐστός. Still the gen. and other cases are ἐστώτος, &c.*

There is also a perf. for the transitive meaning ἔστακα, *I have placed*, which belongs however to a later æra†. The older Attics used instead of the perfect, whether in a transitive or intransitive sense, (for there is no proper form to express *I have stood*,) either the aorists or a circumlocution, turning the perf. act. for instance into the perf. passive, and instead of εὖ λέλεχας saying εὖ λέλεκταί σοι, because λέλεχα was not in common use.

In Homer we find ἐστασαν (for the accent and breathing must be determined by criticism) in both a transitive and intransitive sense: the plainest instance is in Il. μ, 55. and 56. where it has the two meanings in two succeeding verses. In the description there given of the ditch round the Grecian camp we read, κρημνοὶ...Εστασαν ἀμφοτέρωθεν, ὑπερθεν δὲ σκολόπεσσιν Ὀξέσιν ἡρήρει, τοὺς ἐστασαν νῆες Ἀχαιῶν. Here the first is beyond a doubt ἐστασαν: for there is no other form to express the imperf. *they stood* or *were standing*. It seemed therefore most natural to write the same in the second instance also, and to suppose that the old language used the perfect in both senses: and the context is much in favour of this, "which the Greeks had placed." But there are other instances of ἐστασαν in a transitive sense, as Il. β, 525. Od. γ, 182. σ, 306., in all which it is evidently an aorist; whereas the pluperf. (which necessarily is and remains ἔστασαν, if we deduce it in a transitive sense from the perfect *have placed*) cannot stand in these

lilium, has been admitted by Wolf into the text instead of ἔστητε, which was directly contrary to the sense.

* See the unanimity of the best Codd., e. g. in Plat. Parmen. pp. 63, 15. 16. 64, 2. 12. Bekk. Compare also Plat. Tim. pp. 30, 7. 41, 6., &c. Thucyd. 3, 9. 4, 10. Hence Bekker always reads ἐστός, as does Hermann in Soph. Œd. T. 632. Compare Dind. Aristoph. Equ. 567. The other

reading is defended in Alb. Hesych. 1, p. 503.

† In Polyb. 10, 20. stands ἐφεστᾶκει, according to which therefore, if we find in the same writer ἐφέστηκεν in a transitive sense, it must be altered. See Fisch. 2. p. 368. Schaef. ad Dionys. De Comp. 22. p. 331., and compare Reisk. ad Dem. Phil. 3. p. 117, 26. (Reisk. Appar. p. 251.).

passages, particularly in Od. σ, 306, without the greatest violence. But if *ἔστασαν* be an aorist, it must be a shortened form of *ἔστησαν*: and this opinion of Aristarchus, which Wolf has followed in his last edition, appears to me undoubted, particularly when I compare it with a similar case in Hesiod, *ἔπρεσε* for *ἔπρησε** (see Πίμπρημι).

Ἐπίσταμαι see in its alphabetical place.

Ἰσχω. See Ἐχω.

ἸΩ. See Εἶμι.

K.

ΚΑΔ—, κέκασμαι, κέκαδμαι. See Καίνυμαι.

Κεκαδεῖν, -ήσειν. See Κήδω and Χάζω.

Καθαίρω, *I cleanse*: fut. καθάρω; aor. 1. ἐκάθηρα (later ἐκα-
θᾶρα also), infin. καθᾶραι, Lobeck ad Phryn. p. 25.—MIDD.
This verb is no compound; see Buttm. Lexil. p. 119.

Καθέζομαι. See Ἰζω.

Καθεύδω. See Εὐδω.

Κάθημαι. See Ἴμαι.

Καθίζω. See Ἰζω.

Καίνυμαι, *I am distinguished, excel*: defective depon. without fut. or aor., and occurring only in pres. and imperf. There is however a synonymous perf. κέκασμαι, Dor. κέκαδμαι; pluperf. ἐκεκάσμεν. That these forms are correctly classed under one verb both sense and construction plainly show. For as in Od. γ, 282. we read ἐκαίνυτο φύλ' ἀνθρώπων Νῆα κυβερνήσαι, so at β, 158. we find ὀμηλικὴν ἐκέκαστο Ὀρνιθας γυνῶναι: and as at θ, 219. Οἶος δὲ με Φιλοκτῆτης ἀπεκαίνυτο τόξῳ, so at ΙΙ. ξ, 124. ὅς ἡλικίην ἐκέκαστο Ἐγχεῖ. But κέκασμαι occurs also without an accusative; therefore, as a necessary result of the above comparison, it stands absolutely in the sense of *to excel* or *be distinguished in anything*, as κεκάσθαι ἱπποσύνη, μύθοισι, ἀλκῇ, κακοῖσι δόλοισι κεκασμένε, &c. For these expressions a present κάζω has been supposed with the meaning of *to equip, adorn*; but the above comparison shows that καίνυμαι might have been used in that absolute sense quite as well

* An opposite case is found in Callim. L. P. 83. ἐστάθη with α long; if it is not a false reading for ἐστάκη (ἐστήκει); for it is translated *stabat*, and we shall find that the sense gains by this correction, particularly in comparison with the unsuitable passive. [In the above passage from ΙΙ. μ, 55, 56. Passow differs in one

point only from Buttmann: he reads with him the 3. plur. aor. 1. ἔστασαν for ἔστησαν in ΙΙ. β, 525. Od. γ, 182. and σ, 306., but he also reads it in both lines 55 and 56 of ΙΙ. μ., whereas Buttmann reads in the former of the two the pluperf. ἔστασαν with the force of an imperfect.]

as *κέκασμαι*, and no doubt would have been if it had occurred more frequently. It is found however only three times, and in its simple form but once through the whole of Homer. We must therefore join *καίννυμαι* with *κέκασμαι*, to which and to the Doric *κέκαδμαι* it bears exactly the same relation as *φαίνω** does to *ράσσετε* and *ἐρράδαται*. But compared with each other as pres. and perf. they are like our expressions *I distinguish myself* and *I am distinguished*: and the radical idea is undoubtedly that of *shining, glittering*†, as in the Pindaric passage *ἐλέφαντι φαίδιμον ὦμον κεκαδμένος*; for the shoulder was not adorned with ivory, but composed of it, of which therefore the poet could say, it shone with ivory, or in Latin *candebat*. To this verb, as to so many others in the middle voice, was joined the accusative of the person, or *μετὰ τοῖς, ἐν τοῖς*, together with the dative of the thing; and sometimes (as in Od. τ, 82. δ, 725. Π. ω, 546. ‡) this dative stood alone.

Καίνω, I kill: fut. *κᾶνῶ*; aor. 2. *ἐκᾶνον*, infin. *κᾶνεῖν*. The perf. is wanting. In the passive the pres. and imperf. only are in use.

This verb is a sister-form of *κτείνω, κτανεῖν*, to which it bears the same relation as *πτόλις* to *πόλις*, or *χθαμαλός* to *χαμαί*. [It is very common both in the Poets and Tragedians and found also in the best Attic writers.—Passow.]

Καίω, I burn (transit.), Att. *κάω* with *α* long and without contraction: imperf. *ἔκαιον*, Att. *ἐκάον*; fut. *καύσω* (compare *Θέω*); aor. 1. pass. *ἐκαύθην*. Verbal adj. *καυτός, καυστός, καυστέος*.

In the passive voice the aor. 1. is the only tense in use by the Attics; see Thom. M. v. *κατεκαύθη*. Beside Homer and Herodotus none but the later writers have the aor. 2. pass. *εκάην* (ᾶ).

The Epics have also an aor. 1. act. (without *σ* in the termination) *ἔκηα* §; many forms of which fluctuate between *η* and *ει*, while a third

* For the terminations *-νω* and *-ννυμι* are essentially the same; as in *τίνω τίννυμι, κτείνω κτίννυμι*.

† [Passow supposes it to be *probably* from *καίνω, κτείνω*, consequently from a radical form *KENΩ* in the sense of *to overpower, conquer*.]

‡ The above account does not agree with the usage of Eurip. in *Elect.* 616., where the walls of the town *Φρουραῖς κέκασται δεξιάς τε δορυφόρων*. Here *κέκασται* evidently means *are furnished, equipped*,

a deviation in every respect from the usage of Homer, of which it is a partial imitation.

§ Some verbs form their aor. 1. in *α* instead of *σα*. In the common language there are only three, *ἔχεα* (Ep. *ἔχενα*) from *χέω, εἶπα* from *εἰπεῖν, ἦνεγκα* from *φέρω*. The poets have also *ἔκηα* from *καίω* and *ἔσσενα* from *σεύω*. As these aorists go over into the middle voice also (*ἐχέαμην, ἐσσεύατο, &c.*), the Epic forms *ἀλέασθαι, ἀλεύασθαι, δατέασθαι* may be considered as belonging to the same.

with *ε* has been retained by the Tragedians only, e. g. *κέαντες* Æschyl. Agam. 858., *ἐκκέαντες* Eurip. Rhes. 97.; but this last can scarcely be considered in any other light than as derived like the others from the old Epic language. The forms *ἔκηα*, *ἔκηε*, and the optat. 3. sing. *κήαι*, plur. *κήαιεν*, have no various reading with the *ει*, as all the others have: e. g. infin. aor. *κεῖαι* and *κῆαι*, Od. ο, 97: imperat. *κεῖον* and *κῆον*, Od. φ, 176: conj. *κείομεν* and *κήομεν*, Il. η, 333. and 337: indic. midd. 3. plur. *κείαντο* and *κήαντο*, Il. ι, 88., and the same in the participles *κείαντες*, Od. ι, 231. ν, 26., *κείαμενος*, Il. ι, 234. Od. π, 2. ψ, 51. If we compare with this the exactly similar appearance in the Epic conjunctives of the form in *μ*,—those for instance from *ἔστην*, *ἔβην**,—it is evident that when the *η* before the other vowel had been shortened in the old language into *ε*, it was again lengthened by the Epics into *ει*, like *βείω*, *στείομεν*, &c. in the two verbs above mentioned. Now as in some of these forms the various reading does not appear, while in others it is supported by the greatest authority of the manuscripts (see Heyne on the passages of the Iliad quoted above), I have no doubt of the reading *κείαντο*, *κείομεν*, *κεῖαι*, &c. in all those passages being the genuine one, i. e. having the oldest tradition in its favour†. Compare a similar case of the text fluctuating between *τεθνεῖωτος* and *τεθνηῶτος*.

Some have also supposed a present *κέω* and *κήω*, on account of *κατακείμεν* (var. reading *κατακῆμεν*), Il. η, 408. and *ἔκηον*, Od. ι, 553. To place this *κήω* as an Ionicism by the side of the Attic *κάω* cannot be satisfactory, as *καίω* is the Ionicism like *κλαίω*, *ἐλαία*; nor is it easy to perceive what grounds there are for those forms, when we have *καίμεν*, Il. ξ, 397. and *ἔκαιον*, Od. χ, 336. As therefore in the one passage *ἔκηον* has been already expelled from the text by the reading of the manuscripts *ἔκαιον*, so in the other *κατακαίμεν* is undoubtedly the old reading, and the corruption was produced by confounding it with the forms of the aorist.

That the iota subscript with which *κάω* and *ἔκηω* are written in many editions, new as well as old, rests entirely on a false opinion, is evident without further investigation. See Piers. ad Moer. p. 231.

Καλέω, I call: fut. *καλέσω*, fut. midd. *καλέσομαι* (Ep. and Poet. *καλέσσω*, *καλέσσομαι*, Attic *καλῶ*‡, *καλοῦμαι*);

* As *στείω* for *στέω*, *στήγς* for *στέγς*; again *στείομεν* for *στέωμεν*, *στήετον* for *στήητον*, &c. See *βαίνω* and *ἴστημι*.

† The form with *ει* is found once in Sophocl. El. 759. *κείαντες* with the various reading *κήαντες*, the alteration of which to *κέαντες* I cannot approve of.

See Aristoph. Fr. 1133. and compare Piers. ad Moer. p. 321.

‡ The fut. *καλέσω*, or, as the Attics spoke it, *καλῶ*, is indisputably the fut. of the simple stem or root *ΚΑΛΩ*, and the common pres. *καλέω* arose out of that fut. as the Ionic pres. *μαχέομαι* came from

aor. 1. ἐκάλεσα (Poet. καλέσσα); midd. ἐκαλεσάμην (Poet. καλεσσάμην); perf. κέκληκα; perf. pass. κέκλημαι (*I am called, named*), opt. κεκλήμην, κέκληο, &c.; aor. 1. pass. ἐκλήθην; fut. pass. κληθήσομαι; fut. 3. (paulo-post) κεκλήσομαι, *I shall be called, named*. Ion. and Hom. imperf. καλέεσκον.

From this verb came also by metathesis an Ionic sister-form κικλήσκω, used by Homer in pres. and imperf. only; see note under Κέλομαι. On ἔκλεο or ἐκλέο see Κλέω. This verb is the old Latin *calo, calare*.

Κάμνω, *I am weary*: fut. κᾶμῶμαι; aor. 2. ἐκᾶμον*, infin. καμῆν; aor. 2. midd. ἐκαμόμην; perf. by metathesis κέκμηκα: on which see βέβληκα under Βάλλω, and κέκληκα under Καλέω, with the note underneath.

Sophocles (Trach. 1215.) has the 2. sing. fut. καμῆ. In the Epic part. perf. the κ is dropped as in κεκαφηώς, τετληώς and others; thus κεκμηώς, gen. -ότος and -ῶτος†, as in Hom. κεκμηῶτι, -ῶτα, and in accus. plur. -ότας: see under Βαίνω and Ἴστημι; also γεγαώς under Γείνομαι. The Epics have also very frequently the aor. 2. act. and midd. with the reduplication, which then remains in all the moods; thus λέλαθον, λελαθών; κέκλυθι, πεπύθοιτο, &c., and in the verb before us Homer has the conj. κεκάμω, κεκάμησι, κεκάμωσι.

Κάμπτω, *I bend*: fut. κάμψω, &c. In the perf. pass. when the 1. pers. has μμ, one is naturally dropped, as κέκαμμαι, κέκαμψαι, &c.

Καταπρόϊεσθαι Ion. (Archil. ap. Etym. M. v. προΐκτης), καταπρόϊεσθαι Att. (Aristoph. frequently); a defective verb found only in the fut.‡,

μαχέσομαι-οῦμαι. From ΚΑΛΩ was formed κέκληκα by metathesis like τέτμηκα from τέμνω, κέκμηκα from κάμνω: see also βέβληκα under Βάλλω. Instances of this fut. may be seen in καλεῖ, Xen. Symp. 1, 15. καλεῖσθε, Demosth. Lept. 5. παρακαλοῦντας, Xen. Hell. 6, 3, 2. See this formation also under Δέμω. Of the fut. καλέσω the only instances which we find in the older writers are in Æschin. c. Timarch. p. 10. and Lycurg. c. Leocr. p. 150. ἐπικαλέσεται. In Aristoph. Plut. 963. Brunk has mistaken the aorist for the future.

* See ἔδακον under Δάκνω, ἔταμον under Τέμνω.

† I cannot think there are any grounds for κεκμηῶτας in Thucyd. 3, 59. however supported it may be by the manuscripts against the various reading κεκμηκότας. It can hardly have been introduced by the antiquated meaning (the dead) or by the solemn tone of the oration, as κεκμηκότες is used even by Euripides in the same sense.

‡ Thus οὐ καταπρόϊεσθαι ἔφη, Herodot. 3, 36. καταπρόϊεταί, ib. 3, 156. Archil. Fr. 23. Aristoph. Nub. 1240. Vesp. 1396. καπρόϊζονται, Herodot. 5, 105. Aristoph. Vesp. 1366. Thesm. 566. Equ. 435.

and in such expressions as οὐ καταπρίζει, 'thou shalt not have done it for nothing' (i. e. not without being punished for it). A deviation to the aor. καταπρίξασθαι is very possible, but it occurs only in Themist. Or. 14. init.* In the Etym. M. we find also a verb προΐσσομαι, *I beg*, quoted from Archilochus, from which comes προΐκτης in Homer: but the etymological connection of the two is not clear†.

Κανάξαις. See Ἀγνυμι.

Κανχάομαι, *I talk big*. Dep. midd. Pindar uses it with infin. Herodotus 7, 39. has the aorist.

ΚΑΦ—; whence perf. part. κεῤῥῶς, -ότος, breathing short and with difficulty, Il. ε, 698. Od. ε, 468. Of this root or stem we find no other trace except that Hesychius has κέκηφε, τέθνηκε: probably with the sense of *expire*. [This perf. seems to be formed from an obsolete theme καφέω, akin to κάπτω and καπύω.—Passow.]

Κεῖμαι, *I lie*, belongs to the stem or root ΚΕΙΩ or ΚΕΩ, and has only a pres., imperf. and fut. Pres. κεῖμαι, κεῖσαι †, κεῖται, &c., 3. plur. κεῖνται: imperat. κείσο, κείσθω, &c.; optat. κεῖμην; conj. κέωμαι §, κέη, &c.; infin. κείσθαι; part. κείμενος. Imperf. ἐκείμην, ἔκεισο, ἔκειτο, &c. Fut. κείσομαι. Comp. κατάκειμαι, κατάκεισαι, &c.: but the infin. retains the accent on the syllable of the stem or root, κατακεῖσθαι. So also ἐπείκειμαι, &c.

The forms of the optative and conjunctive as well as the accent of the compound infinitive might possibly recommend ΚΕΩ as the radical form of κεῖμαι: but the whole formation of the verb, together with the derivatives κοίτη, κοιμᾶν, makes it far more probable that the *ει* is the radical syllable and the forms with the *ε* shortened from it. Κεῖμαι itself might certainly be considered as a syncopated form (like οἶμαι, ῥῶσθαι), by virtue of which it would agree with the formation in *μι*; but it is better to take it altogether as an old perfect (*I have laid my-*

* Brunck thought indeed that he had found in the Argument of the Antigone of Sophocles an aor. pass. καταπρίσθηναι in a different form and meaning; but it is a mere error of transcription for καταπρήσθηναι.

† That is to say, προΐξ had the general sense of *a gift*, as originally *dos* had in Latin; thence προΐκα, like δωρεάν, *without pay or reward, gratis*. The verb from which this word is derived meant therefore *to make a present of*; and thus καταπρίζει is a neat sarcasm, "thou shalt not give me that for nothing," i. e. I will give thee something in return, I will pay thee for it. The connection is here plain and certain.

Whereas *to beg* is, it is true, the correlative of *to make a present of*, but on that very account not fit to be joined in the same idea, because language rather strives to make the distinction between such words clearly perceptible. Otherwise it would be easy enough to have recourse to the idea of stretching out the hand as belonging to both actions.

‡ Homer always uses κεῖσαι, κείσο, but we find in the Hymn. Merc. 254. as 2. sing. κατάκειαι.

§ Whether κέωμαι was a genuine Attic form may be doubted. In an inscription in the Corp. Inscript. I. n. 102. p. 10. stands κείωνται.

self down, consequently *I lie*,) with the redupl. dropped, by which the accent in the compound *κατάκειμαι, κατακεῖσθαι* is accounted for in the most natural way, like *κάθημαι, καθῆσθαι*. From the shortening of *ει* to *ε* arose naturally the change to the form in *-έω*, whence in Homer *κέονται*, in Herodot. 1, 178. *κέεται*, and in Hippocr. de A. A. L. 9, p. 333. *κέεσθαι*.

Instead of the 3. sing. *κεῖται* Herodotus has *κέεται*, and later writers *κέαται**: instead of the 3. plur. *κεῖνται* Homer has *κέονται*, and very frequently (according to Ionic analogy) *κεῖᾱται* and *κέαται*, the latter of which is found only in Homer and the later Ionics. In the 3. plur. imperf. Homer and the Ionics for *ἔκειντο* have *κεῖᾱτο* and *κέᾱτο*, with an iterative *κέσκετο*. Od. φ, 41. In the infin. pres. we find in Hippocr. *κέεσθαι* for *κεῖσθαι*.

In Il. τ, 32. Od. β, 102. Wolf has altered according to the Venet. manuscript the old reading of the text *κεῖται* (which as an indicat. would be certainly incorrect) to a conjunct. *κῆται*. But this was unnecessary, as by an old usage *κεῖμαι, κεῖται* served for both conjunct. and indicat. Thus in Plat. Phædo p. 84. e. *μὴ διάκειμαι* is conjunct., and in p. 93. a. stands *ἐξ ὧν ἂν συγκέηται* with a various reading in the Ed. Bas. 2. *συγκεῖται*, which ought however to be accented *σύγκεται*: on the other hand, Bekker in Isocr. π. Ἀντιδ. 278. has corrected from a good codex *ὅπως ἂν...διακεῖσθαι* to *διάκεισθε*, but he supposes the true reading to be *διακέησθε*. Compare a similar case in *δέρ, δεῖ* under *Δέω*†.

Homer has also an infin. *κειέμεν* and part. *κειών, κέων* (from *ΚΕΙΩ*) as future, Il. ξ, 340. Od. η, 342.; which undoubtedly come from the fut. *κέεω* contracted to *κειώ* and again shortened to *κέω*. That this form should pass into a desiderative was very natural, Od. θ, 315. Compare a similar future in *δήεις, δήομεν, δήετε* from a fut. *δαέω* and a root *ΔΑΩ*.

Κεῖρω, I shear: fut. *κερῶ*; perf. pass. *κέκαρμαι*; aor. 2. pass. *ἐκάρην*.—MIDD.

The Epic language forms the fut. *κέρσω*, aor. 1. *ἔκερσα*. Pindar (Pyth. 4, 146.) has the aor. 1. pass. *ἐκέρθην*.

Κεῖω. See *δήω*, p. 56.; also *Καίω* and *Κεῖμαι*.

* *κέαται* is properly the Ion. 3. plur. shortened from *κεῖαται*, but used as a 3. sing. by those later writers to whom the Ion. dialect was no longer natural. See Reitz ad Luc. de D. S. 6.

† See Herm. ad Vig. not. 526. and De Metr. 1. p. 86. where the very analogous

form *κέεται* for *κῆται*, like *φθίεται, ἰμείρεται*, &c. is preferred for Homer: and it certainly appears to be an old reading; for at Il. τ, 32. the small Schol. have the gloss *Κέεται ἀντὶ τοῦ κεῖται*, which should be *ἀντὶ τοῦ κῆται*.

Κελαδέω, *I sound, roar*, is regular; but the Epic language has the participle as from a barytone verb, κελάδων, κελάδοντα: although it is used only as an adjective. [Passow has also κελάδω, which he calls the original form of κελαδέω, and from which he derives the above participle.]

Κέλλω, *I run in, land*: fut. κέλω; aor. 1. ἔκελσα.

Κέλωμαι, *I command*, exactly synonymous with κελεύω: fut. κελήσομαι; aor. 1. κελησάμην, Pind. O. 13, 113. The Homeric aor. ἐκεκλόμην, ἐκέκλετο, κεκλόμενος is most naturally considered as the aor. 2. of this verb with syncope and reduplication (according to the analogy mentioned under Κάμνω), and with the augm. like ἐπέφραδον: it has also exactly the same meaning at Il. π, 657. κέκλετο δ' ἄλλους φευγέμεναι, he bade them fly. In most other passages however it means merely *I call to*, although there is generally the collateral idea of *I exhort* and *command* implied in it*.

* Έκλεο see under Κλέω.

Κεντέω, *I prick*, is regular. But Homer (Il. ψ, 337.) has the aor. 1. infin. κένσαι from the stem KENT- which shows itself in κοντός, *a pole*. The verbals κεστός, *pricked*, and κέντωρ, κέντρον are explained by the omission of ν before σ in the one case, and of σ between ν and τ in the others†.

Κεράννυμι, *I mix*, also κερνάω‡, κίρνημι: fut. κεράσω, Att. κερῶ; aor. 1. ἐκέρᾳσα, aor. 1. midd. ἐκεράσάμην. The other forms are affected by syncope or rather by the metathesis (which we may see exemplified in βέβληκα under Βάλλω,) joined with a contraction into ā: thus perf. κέκρᾱκα; perf. pass. κέκρᾱμαι; aor. 1. pass. ἔκρᾱθην; aor. 1. midd. ἐκρᾱσάμην; but there is also an aor. 1. pass. ἐκεράσθην.

In the perfect pass. is found also κεκέρασμαι, but only in a later period, to which belongs also Anacr. 29, 13. On the other hand, Homer

* It is generally acknowledged that κέλω, of which καλεῖν is properly the inf. aor. and καλῶ the fut., (compare κατακτανῶ), is the one original verbal stem, which afterwards branched off according to difference of meaning into three verbs, κέλωμαι, καλέω and κλέω.

† If we examine this more closely we shall certainly find that the adopting a stem KENT- to unite the above-mentioned forms is the most suitable plan;

better for instance than KENΩ, which does not explain κεστός satisfactorily, and than KEΩ through which we cannot immediately get to κέντωρ, &c. We must not however try to unite the ideas *to prick*, whence κεντεῖν, — *to cleave*, whence κεάζω, — and *to beat*, whence in all languages comes the idea of *to kill*, κτείνω, καίνω; nay we must rather endeavour to keep them separate.

‡ Κεράννυμι and its sister-form κε-

uses the shortened form in the infin. aor. 1. act. ἐπικρῆσαι, Od. η, 164. For the Ionians have the η in κέρημαι, κρηθείς, &c. (ΚΕΡΑ, ΚΡΕΑ, ΚΡΗ), but in the Attic and common language the η is changed on account of the ρ into ᾱ in this and other similar cases.

The simple form κερᾶω is used by the poets: Homer has κερῶντας, κεράσθε, κερῶντο. Comicus ap. Athen. 2. p. 48. α. κέρα. Otherwise κερῶ is the Att. future: see Hesych.

[In the fut. and aor. Homer doubles the σ of the regular form, making κεράσσω, ἐκέρασσα.—Passow.]

The Homeric conj. κέρονται, Il. δ, 260. is not to be traced back to a theme ΚΕΡΩ, but more analogically to κέραμαι, like δύνωμαι conj. of δύναι: compare also κρέμαμαι, conj. κρέμωμαι, under Κρεμάννυμι.

Lastly at Il. ι, 203. the text had until very lately the imperat. κέραιρε, but now has from better sources κέραιε: see under Δαίω.

Κερδαίνω, *I gain*, is regular in the Attic language, and in the aor. takes the α like κοιλᾶναι, λευκᾶναι, and others: thus fut. κερδᾶνῶ; aor. 1. infin. κερδάναι. But the Ionics and many of the later writers form κερδήσομαι, ἐκέρδησα.

This Ionic formation is undoubtedly the older, and -αίνω was originally nothing more than one mode of lengthening the present, as in αλιταίνω and similar verbs, so that the simple ΚΕΡΔΩ, -ήσω is the original stem, and τὸ κέρδος the verbal subst., as the analogy which it brings with it confirms. But in a very early period some imagined that κερδαίνω sounded like a derivation from κέρδος, like λευκαίνω from λευκός, &c., and they accordingly inflected all the tenses in the termination -αίνω. Herodotus has both inflexions; the older κερδήσεσθαι 3, 72., ἐκέρδησαν 4, 152., the other κερδανέομεν, 8, 60, 3. This latter has in the Ion. dialect the aor. ἐκέρδηνα, Hom. Epig. 14, 6.

In the Attic form the perf. has the unpleasant sound of κεκέρδαγκα; hence others formed κεκέρδακα (see Chærob. Bekk. p. 1285. and compare Lobeck ad Phryn. p. 34.), while others again deduced from the Ionic formation κεκέρδηκα, and Bekker has now restored from the manuscripts προσκεκέρδηκαςι to Demosth. adv. Dionysod. (p. 1292. Reisk.).

Κεύθω, *I envelope, hide*: fut. κεύσω; perf. (synonymous with pres.) ἐκέκυσθα; pluperf. (synon. with imperf.) ἐκεκέυθειν, Od. ι, 348.; aor. 2.

ραννύω are formed like other verbs in μι (see Ἄγω, ἄγνυμι) by changing the ω of the barytone form into -νυμι or -νύω, only that when ω is preceded by a vowel, the ν is doubled, thus κερᾶω, κεράννυμι.

Again κινᾶω, κίννυμι are formed from κερᾶω by changing -ᾶω into -νᾶω, -ννυμι, and in some verbs changing the ε of the root into ι; thus κερᾶω, κινᾶω, κίννυμι: compare Δέμω, and Πίλνυμι from πελάω.

ἐκῦθον and 3. sing. without the augm. κύθε, Od. γ, 16., aor. 2. conj. with the Ep. redupl. κεκύθω, Od. ζ, 303. Homer has also the aor. 1. conj. in the compound ἐπικεύσῃς, Od. ο, 263. Of the passive we find only the pres. and imperf. Sophocles repeatedly [and Æschylus once] use the active κεύθω, and κέκευθα, as intrans., *I am hidden**.

Κέω. See Κεῖμαι and Καίω; also Δήω under ΔΑ—.

Κήδομαι, *I feel care and anxiety*, occurs in prose merely in pres. and imperf.

The Epic language had at first an active in a causative sense, κήδω, *I fill with care*, fut. κηδήσω, Il. ω, 240.; afterwards a perf. κέκηδα, Tyrnt. 3, 28. synonymous with the pres. κήδομαι.

The middle with a short vowel in the inflected syllable is found in Æschyl. Sept. 138. in the imperat. κήδεσαι: and the derivative verb ἀκηδέω has the same inflexion in Il. ξ, 427. ἀκήδεσεν as now corrected from ἀκήδησ': see Heyne.

In Il. θ, 353. we find κεκαδησόμεθα, which some commentators, looking only at its exterior, have classed with κέκαδον, κεκαδήσω (see Χάζομαι); but the sense when critically examined is opposed to that derivation†, and in favour of the old one from κήδομαι. And since the perf. κέκηδα is synonymous with the last-mentioned present, it is quite as agreeable to analogy to have a future formed from the one as from the other; and equally analogous is the shortening of the radical vowel required by the rhythm; and which takes place in the α, because, as we see from the Doric κάδομαι (Pind.), α is properly the vowel of the root: in this case therefore it is the Ionic ᾱ, as πάρη for πήρα, ἀμφισβᾷτέω for -ητέω, &c. See also ἀράρῃα under Ἀραρίσκω‡.

Κίδνημι. See Σκεδάννυμι.

ΚΙΚ—. See Κιχάνω.

Κικλήσκω. See Καλέω.

Κινέω, *I move*, is regular.

* [See Sophocl. Aj. 634. El. 868. Œd. T. 968. Ant. 911., Æschyl. Sept. 590. Ed.]

† In order to explain it in that way we must first understand χάζεσθαι τινος (which in its common acceptation means *to give way to any one*) in the sense of *to cease from pursuing any one*; and then suppose that the two goddesses blame themselves with a certain severity of expression, because, when their friends are pursued by the enemy, they do not assist them against the pursuit of the other

gods; or we must take it without the interrogation (see Heyne), and understand οὐκέτι χάζεσθαι τινος in the sense of *not deserting*, and this said by those who, after having long deserted their friends, at last assist them.

‡ I adopt this mode that I may not take κέκαδον twice, once from χάζω and once from κήδω, but that I may ground my argument on two actually existing forms, κέκαδον for κεκαδήσω from χάζω, κέκηδα for κεκαδήσομαι from κήδω.

In the passive it has an Epic sister-form *κινῦμαι*, with *ι* long like the active. This form must not be classed with *κίω* (which will be found below), for that verb never gives the idea of continuous motion as *κινύμενον* most plainly does at Il. ξ, 173., where it is used of oil moved about or shaken: and in other places where *κινῦμαι* is used of a crowd of combatants pressing on to battle, it does not express their moving forward, but only the tumult and bustle of their motion; compare Il. δ, 281. 332. 427. with Od. κ, 556. I consider it therefore more correct to give it a root for itself, KIN-, *quatio**.

Κίρννμι. See *Κεράρννμι*.

Κιχάνω and *Κιχάρομαι*, *I obtain, hit*: fut. *κιχήσομαι*; aor. 2. *έκιχον*, *κίχω*, &c. These are the only tenses found in the Attic poets; but the Epic language has (beside a new aor. midd. *έκιχησάμην*, -*σατο*) a very common preterite, which according to form is an imperf. of KIXEΩ, KIXHMI, without however this pres. ind. having been ever actually in use. Hence come *έκίχεις* (Od. ω, 283.), 2. sing. imperf. for *έκίχης*, like *έτίθουν*, *έτίθεις*, with the plur. *έκίχημεν* and dual *έκίχήτην*, for *έκίχεμεν* -*χέτην*; to which we must add the moods of the present, as the opt. *κιχείην*, conj. (*κιχώ*) *κιχείω*, infin. *κιχῆναι*, part. *κιχείς*, and the midd. *κιχήμενος*; in which formation in *μι* therefore the *η* is retained quite as far as it is in *άῆναι* and *δίζημαι*. We find then (including the imperf. *έκίχανον*) four historic forms, which, from the momentary meaning that the verb has in itself, can with difficulty in the Epic language be divided according to the sense into aorist and imperfect, and which therefore in the narrative are interchanged with each other principally for no other reason than the metre. With this corresponds the circumstance, that the Epics have not the other moods of either *κιχάνω* or *έκιχον*, but only those above quoted; consequently beyond the indicative they have no distinction between present and aorist. The earliest occurrence of the conj. *κίχω*, *κίχης*, &c. is in the Tragedians (Soph. Aj. 657. Eurip. Suppl. 1069.).

In all the above forms the Epics have the *ι* short: and *έκιχον* has this quantity in all the poets†. But in *κιχάνω* both the principal syllables are different in the Epic and Attic poets, the former having the *ι* short and the *α* long, the latter the *ι* long and the *α* short. Now as Hesychius and other Glossographers have the glosses *κιγχάνειν*, *έκιγχανε*,

* Grammatical analogy also is in favour of it. For while *κυνέω*, from KY- *έκνυσα*, retains the *υ* short, *κινέω* has the *ι* long: in the same way *κινῦμαι* is remote from the analogy of *ζώννυμι*, *ζέννυμι*, because it is written almost invariably with a single *ν*, and therefore (with *γάννυμαι*, *λάζνυμαι*,

&c.) comes under the analogy of those verbs which affix merely -*νυμαι* to the stem or root.

† It was impossible therefore that Simonides could say *έκίχε*, a reading which Brunck (in Gnomiceis) in Sim. Fr. 7. preferred to *έφικε*.

some moderns have explained that to be the true Attic way of writing this verb, and even introduced it already into the latest editions of the Tragedians*.

The analogy of *ἐτυχον τυγχάνω*, or that of *ἰκόμεν ἰκάνω* (with *ι* short), has been the cause of the general supposition that the stem of the verb is in *ἐκίχον*. Everything appears to me to lead to a form *κίχημι* (*κι* being a reduplication), with *κίχάνω* as a sister-form, which in the present prevailed over the former. *Ἐκίχον* arose from *ἐκίχην* by a shortening of the syllable, just as *ξύνιον* did from *ξυνίην*; and metrical causes confused the one with the other. According to this supposition the true stem or root is *XE-* or *XA-* (compare the note on *πίμπλημι, πλείμην*), from which came *κίχάνω*, like *φθάνω* from *ΦΘΑ-*.

There is a Doric aor. 1. *ἐκίξα*, *moved away, pushed away*, which Schneider in his Lexicon deduces from *κίχω*. There is certainly nothing to hinder this new aorist being formed from *ἐκίχον*; but the grounds which I have laid down in Schol. Od. λ, 579. make me think it more eligible to give it a stem or root of its own *KIKΩ*: and this last supposition is confirmed by a fragment of Simonides, although as it now stands unintelligible, *ἐπικίκοι ἑρομέσι*, Chærobosc. ap. Bekk. p. 1185. and Herodian in Bandini Bibl. Laur. Med. (Græca) p. 146. See Blomf. ad Callim. pag. ult.†

Κίχημι. See *Χράω*.

Κίω, I go; used only in pres. and imperf.; indeed the indic. pres. seldom or ever‡ occurs (*κίεις*, Æschyl. Ch. 676.); the other moods of the present however, as the optat. *κίοιμι*, part. *κίων*, &c., together with the imperf., are in frequent use in Homer and the other poets. The part. pres. *κίων* has the accent on the last syllable, like *ιών*, but is not therefore an aorist; and the verb itself is to be considered as a sister-form of *ἰΩ*, *εἶμι, I go*.

To be satisfied that *ἐκίον* is an imperf. we have only to look at Il. β,

* See Monk and Matthiæ on Eurip. Hipp. 1434. (1442.). Hitherto however this reading has not been introduced into any passage of the tragedians from manuscripts, except that Victorius has written it so on the margin of a copy in the Alcest. 480. (495.). These critics appear to me therefore to have been very premature: for Hesych. and the others quote peculiarities from all writers. Now that Photius and Suidas expressly quote *κίχάνειν* from Solon; that Eustathius (on Od. p. 209, 32.) cites not merely *κίχάνω* but also *ἰχάνω*, and that as "more analogical"—these two things appear to me much more against than in favour of the intro-

duction of it. The above supposition that *κι-* is a syllable of reduplication, agrees both with the fluctuation of the quantity, (as the Epics had both *πίφάυσκω* and *πῖφάυσκω*), and with the form *κίχάνω*, which has its analogy in *πίμπλημι*. That *πίμπλημι* and *κίχάνω* were preferred to *πίπλημι* and *κίχάνω*, (the two latter being also in use,) corresponds with other euphonic observances.

† [Passow mentions (from *κίχω*) a rare poet. aor. *ἐκίκον*, infin. *κικεῖν*, and a Dor. aor. 1. *ἐκίξα*, midd. *ἐκίξάμην*.]

‡ [Passow says that the indic. pres. is not used at all.]

588. ζ, 399.; and that *κίων* is not an aor. we may be convinced by such passages as *ἄρχε λέχσσε κίων*, Π. γ, 447. see also π, 263. ω, 328.: while in such as *κλισίηνδε κίων...θέτο*, κ, 148. we must remember the usage of the participles *ίων*, *ἄγων*, *φέρων*, stated in the construction of participles in the syntax; according to which therefore that sentence is to be construed in the same way as *ἔστησε φέρων*, Od. α, 127.

On *μετεκίαθον* see *ἰμύναθον* under *Ἀμύνω* and *ἐδιώκαθον* under *Διώκω*. The verb *κίνυμαι* see above under *Κινέω*.

Κλάζω, *I sound, scream*, &c.: fut. *κλάγξω**; aor. 1. *ἔκλαγξα*; perf. *κέκλαγγα* synonymous with the present; whence the fut. *κεκλάγξω* and *κεκλάγξομαι*.

See *κεκλαγγύιαι*, Xenoph. Ven. 3, 9. 6, 23. Conj. *κεκλάγγω* and fut. *κεκλάγξομαι*, Aristoph. Vesp. 929. 930. Both futures are quoted by Suidas. There are other presents formed from some tense of *κλάζω*; for instance *κλαγγέω* whence *κλαγγεῦντι*, Theocr. Epigr. 6. and *κλαγγάνω*, which however is doubtful†; see Schneid. ad Xen. Ven. 4, 5.

In the Epic language this verb is also inflected with one γ. In the oldest poets however this is found only in the perf. *κέκληγα*, used as a present, of which the part. masc. *κεκληγώς* changes in its oblique cases to *κεκλήγοντος*, as though formed from a new present *κεκλήγω* (Hom.), like *ἐρρίγοντι* in Hes. α, 228: see *πεφρίκοντας* under *Φρίσσω*. An aor. 2. *ἔκλαγον* is found in Hymn. Pan. 14. and Eurip. Iph. A. 1062. in the chorus. But the aor. 1. *ἔκλαξα*‡ belongs merely to the Doric inflexion of *κλείω*. [The regular aor. 1. *ἔκλαγξα* is used in a transit. sense in Pind. Pyth. 4, 40. Compare Æschyl. Sept. 388. Agam. 48. The presents *κλάγω* or *κλάγγω* never occur.—Passow.]

Κλαίω, *I weep*, Att. *κλάω* with a long and without contraction: fut. *κλαύσομαι*§ (*κλαυσοῦμαι*, Aristoph. Pac. 1081.); aor. 1. *ἔκλαυσα*. The fut. *κλαιήσω*, *κλαήσω* is less frequent. Verbal adj. *κλαυστός* and *κλαυτός*, *κλαυστέος*.—MIDD. [Passow remarks that the middle voice is used by Æschylus Sept. 903. but otherwise seldom found in the older writers.]

The fut. active is used by the Dorics, as Theocr. 23, 24. An aor.

* Some verbs in ζ have γγ for their characteristic, as for instance *κλάζω*, *πλάζω*, *σαλπίζω*.

† [Passow however makes no mention of *κλαγγάνω* being a suspected form, and quotes it from Æschyl. Eum. 126. and Xen.

Ven. 6, 23. He has also *κλαγγαίνω*.]

‡ This aor. was formerly quoted from Archiæ Epigr. 28., but the true reading *ἀποκλάγξασα* is now adopted by Jacobs.

§ On the formation of this future see *Θέω*.

ἐκλαεν standing in the text of Theocr. 14, 32. but occurring nowhere else, has been altered by Hermann to ἐκλαί; and no doubt correctly, for that imperf. exactly suits the passage, as it does also 23, 17. in both which the description is that of a continuous weeping.

Κλάω, *I break*: fut. κλάσω (with *a* short); aor. 1. ἐκλᾶσα; aor. 1. pass. ἐκλάσθην; perf. pass. κέκλασμαι. Thus the *a* is short in the inflexion; and the passive takes *σ*.

In Anacr. Fr. 16. we find a syncopated aor. 2. part. ἀποκλᾶς as from ἀπόκλημι, on which see ἔγνω, &c. under Γιγνώσκω.

Κλείω, *I shut*, is regular: thus fut. κλείσω, &c. But the perf. pass. is both κέκλεισμαι and κέκλειμαι; while the aor. 1. pass. is ἐκλείσθην only.

The Ionians pronounced this verb κληῖω, and formed it ἐκλήϊσα, κληῖσαι, κελήϊμαι without the *σ*, but always ἐκλήϊσθην. These forms had therefore, like the corresponding ones from τίω, μνηῖω, &c., the *ι* according to the rules of formation long; consequently those editions of Homer which have ἐκλήϊσσε, κληῖσαι are so far incorrect, and these forms, from being written thus, are erroneously given to κληῖζω, which verb has, it is true, in the lexicons, the meaning of *to shut*, but improperly so; for the old writers know κληῖζω ἐκλήϊσα in no other sense than that of *celebro*, and κληῖω ἐκλήϊσα in that of *claudio*. Hence arose again an Attic form κλήω, ἔκκλησα, which occurs frequently in the text, and still more frequently as a various reading in the manuscripts. Valckenaer's (ad Phœniss. 268.) opinion, that κλείω must be older than κλήω because in the earlier times the *η* was not yet come into use at Athens, is nothing to the point; for the question here is, not how it was written, but how it was spoken: now as κλείω was the general form in use at a later period, κλήω certainly appears to me, wherever it is found, to have great authority as a critical form of the oldest grammarians, who knew that the earlier Attics spoke it so. This decision is however very difficult to be supported through all writers. And equally difficult is it in the case of κέκλεισμαι, κέκλειμαι, κέκκλημαι. See Thom. Mag. in voc. Theodosii Canones p. 1020, 25. Chærob. in Ind. Bekk. v. κέκλειμαι: and among the moderns Elmsl. ad Eurip. Heracl. 729. Matth. ad He-cub. 482. Androm. 495. Schneid. v. κλείω*.

* [The article in Schneider runs thus: Κλείω, -είσω, whence perf. pass. κεκλεισμένος. According to the Etym. Mag. κέκλειμαι was used for κέκλεισμαι. In Demosth. Philipp. p. 22. Bekker reads κε-

κλημένων τῶν ἐμπορίων. In Eurip. Hel. 983. stands κεκλήμεθα: and in Æschyl. Suppl. 957. κεκλειμένος for κεκλεισμένος. —Ed.]

The Ionic 3. plur. *κεκλέαται* (for *κεκλήγεται* from *κεκλήϊμαι*) belongs to this verb quite as much as it does to *καλέω* when put for *κεκλήγεται* from *κέκλημαι*: see *ἀποκεκλέατο*, Herodot. 9, 50. and *κεκλέαται* (from *καλέω*), 2, 164.

The Dorians had a fut. *κλαξῶ* and an aor. *ἐκλαξα* formed from *κλάζω* Dor. for *κληίζω*: compare *Γελάω* and *Θλάω*.

There is one instance of a fut. 2. *κλιῶ* as used by the Comic poet Eupolis according to a remarkable observation of Chæroboseus (F. 279. v.) in Bekker's *Excerpta*. "Herodian," it is there said, "tells us that there is no fut. 2. act. in use. Apollonius quotes some, but they are either invented by him, like *φυγῶν*, *δραμῶν*, or they are presents." And then is added, "solitary exceptions there are in *ἐγχεῶ* and in *κατακλιεῖ* from *κατακλείω* in Eupolis *ἐν Χρυσῷ γένει*. *Εἰ μὴ τις αὐτὴν κατακλιεῖ*."

Κλέπτω, *I steal*: fut. *κλέψομαι*; perf. *κέκλοφα**; perf. pass. *κέκλεμμαι*, Att. *κέκλαμμαι*: [aor. 1. pass. *ἐκλέφθην*;] aor. 2. pass. *ἐκλάπην*.

Κλέω†, *κλείω*, *I celebrate*; pass. *κλέομαι*, *I am celebrated*. In Il. ω, 202. *ἐκλέο* is the 2. sing. imperf. for. *ἐκλέεο*, like *φοβέο*, *αἰτέο*, *ἐξηγέο*. In Callim. Del. 40. *ἔκλεο Δῆλος* must at all events be accented like the above, *ἐκλέο*, in as much as either *celebrabar* is poet. for *vocabar*, or the poet thought himself at liberty to use the syncope thus, *ἐκαλέεο*, *ἐκαλέο*, *ἐκλέο*.

Κλῖνω‡, *I bend*: fut. *κλινῶ*; aor. 1. *ἐκλῖνα*; aor. 1. midd. *ἐκλινάμην*; aor. 1. pass. *ἐκλίνθην* and *ἐκλίθην* (ῖ), both forms in Homer, but *ἐκλίνθην*§ exclusively Ep. and Poet.: much less frequent is the aor. 2. pass. and perhaps used only in the compounds as *κατακλινῆναι*, Plato and Aristoph. *ξυγκατακλινείας*, Aristoph. Ach. 981. Perf. pass. *κέκλιμαι*, part. *κεκλιμένος*.—MIDD.

Κλύω, *I hear*, a poetical verb, whose imperf. *ἐκλυον* is used as an

* It is certain that in the older language the *ο*, which is supposed to be peculiar to the perf. 2. (perf. midd.), belonged to the perf. 1. act.; but as it is not generally so in the language as now grammatically formed, we put down as deviations from the established analogy three perfects, viz., *πέμπω—πέπομφα*, *κλέπτω—κέκλοφα*, *τρέπω—τέτροφα*. But this *ο* never goes into the perf. passive.

† This form, which does not appear to have been ever in use, but which I have

placed here merely on account of *κλέομαι*, some have wished to bring back to the text of Eurip. Alc. 449. (461.) and Iph. A. 1047. (1035.). See Matthiæ on the former passage.

‡ On the formation of the perf. and aor. 1. pass., see *Τείνω*.

§ Examples however of *κλινθῆναι* may be found in Plutarch (see Stephan. Thesaur.); and in Æsop. Fab. 143. Heusing., but in this latter the reading is uncertain.

aorist, and also in the *present* sense of *to be in the habit of hearing*; see above in *Ἔννεπον*. Imperat. κλύε, κλύετε, more commonly κλῦθι, κλῦτε, like βῆθι, γνῶθι, &c. and with Homeric reduplication κέκλῡθι, κέκλῡτε; see Κάμνω. To this syncopated aorist belongs the adjectival part. pass. κλύμενος synonymous with the verbal adj. κλυτός, *celebrated*.

With regard to the aoristic usage of ἔκλυον it is to be observed that the pres. indic. κλύω never occurs in Homer: Hesiod has it once, ε, 724., the Tragedians frequently.

KMA—. See Κάμνω.

Κνάω, *I scrape, scratch*, infin. κνᾶν, but in the more accurate Att. writers κνήν, like σμῆν and ψῆν*, Pollux, 7, 196.; fut. κνήσω; aor. 1. ἔκνησα; of an aor. 2. ἔκνην, as formed from κνήμι, is found only a 3. sing. κνή, and that but once, Il. λ, 639. compare Herodot. 7, 139.—MIDD. κνάσθαι, Att. κνήσθαι, Plat. Gorg. p. 494. c. Xen. Mem. 1, 2, 30. (Schneid. 3.)

Κνώσσω, *I sleep*: fut. κνώσω, &c. See Ἀρμόττω: but examples of this verb are so rare that we cannot settle its inflexion with any grammatical certainty. In Apollon. 3, 690. the aor. 1. κατακνώσασα is found in many of the manuscripts, but the old reading κατακνώσσουσα is likewise in the best manuscripts (see Brunck), so that nothing can be decided in favour of either.

Κοιμάω, Ion. κοιμέω, Herodot. 2, 95. *I cause to sleep, put to rest*: fut. κοιμήσω, &c. Pass. (and in the Epics midd. also) *I sleep*. [Homer has the pass. κοιμάομαι with fut. κοιμήσομαι, and the aor. κοιμήσασθαι as well as κοιμηθῆναι; the former is used by the poets only.—Passow.]

Κολάζω, *I punish*: fut. κολάσω (Xen. Athen. 1, 9.), and more frequently κολάσομαι (Xen. Anab. 2, 5, 13.); the apparently Attic forms of the fut. κολῶ, midd. κολῶμαι†, are used by Aristophanes, (Equ. 459.) merely as a play on the word; the participle of the fut. midd. κολώμενος (not κολούμενος) is the true reading of Aristoph. Vesp. 244. as we gather from Hesych. in voc. and from the explanation of

* See also ζῆν from Ζάω, χρῆσθαι from Χράω, διψῆν, πεινῆν, &c.

† Most of the polysyllabic verbs in -ίζω prefer the Attic fut. to the other; but of those in -άζω nothing like a decided ana-

logy can be laid down: for while in βιβάζω the Attic fut. is very common, in ἀγοράζω and others it is a barbarism: see Lex. Seg. p. 331. and Maitt. pp. 47. 48.

the Scholiast. [This form is the more usual one in prose, instead of the poetical κολούω. In the present the Attics sometimes use the middle instead of the active; see Schneid. and Heind. Xen. Cyrop. 1, 2, 7. Plat. Menex. p. 240. d. Stallb. Protag. p. 324. c. But in the fut. they never use the active κολάσω, Xen. Anab. 2, 5, 13. Hellen. 1, 7, 20. Porson post Hemsterh. Plut. p. 575.—Passow.]

Κολούω, *I mutilate*: fut. κολούσω, &c. The pass. is formed both with and without σ; thus perf. pass. κεκόλουμαι and κεκόλουσμαι; aor. 1. pass. ἐκολούθην and ἐκολούσθην.

Schneider in Theophr. caus. plant. 2, 20. (15.) invariably reads κολουσθεῖσα, κολουσθῇ on very slight authority: but the form without the σ does occur in other writers (see Stephan. Thesaur.), and κεκολουμένος in Philippi Epigr. 25. is undisputed.

Κομίζω, *I bring*: fut. κομίσω, Att. -ῖω, &c.—MIDD. κομίζομαι, *I get*: fut. κομῖοῦμαι, &c. See Aristoph. Av. 552.

Κονίω, *I cover with dust*: fut. κονίσω. This is the old and genuine form of the verb; whence the perf. pass. κεκόνιμαι; and hence in the poets the only way of writing the aorist is ἐκόνισε. The Attic form κονίζω, fut. κονῖω and κονῖσω, perf. pass. κεκόνισμαι, did not come into use until later*.

Κόπτω, *I hew, cut down*: fut. κόψω; perf. κέκοφα; aor. 2. pass. ἐκόπην.—MIDD.

Homer has the perf. 2. in the sense of the present, κεκοπώς, Il. ν, 60. Od. σ, 334.

Κορέννυμι, *I satiate*: fut. κορέσω; aor. 1. ἐκόρεσα. The

* See the examples in Stephens, and compare the various readings. Brunck was therefore quite right in Theocr. 1, 30. in preferring the reading of the majority of the manuscripts; as was Jacobs in Hesiippi Epigr. 3. (Anth. Vat. p. 164.) in suspecting the reading of the Vatican manuscript κεκονημένα to be, what is much more probable, and must at all events be preferred in the hexameter, -ιμένα. The assertion of Hemsterhuys (on Lucian

Timon. 45.), that κεκονημένος and κεκονισμένος are both equally good, cannot, as applied there, be satisfactory: compare μνηνίω. Whether, as some critics contend (see Valck. ad Theocr. l. c.), we ought in Thom. Mag. instead of Καὶ κεκονιαμένος καὶ κεκονισμένος to read Καὶ κεκονισμένος κ. κ., and whether there be sufficient grounds for the rejection of κονιᾶν in the sense of *to cover with dust*, requires perhaps a closer investigation.

pass. takes σ; thus perf. *κεκόρεσμαι*; aor. 1. *ἐκορέσθην*.—
MIDD.

The Att. fut. must have been *κορῶ*, for the Epic one is *κορέω*, Il. θ, 379, ν, 831. The Ionic dialect takes the η in the perf., as act. *κεκόρηκα*, pass. *κεκόρημαι*; and the Epic language has also a perf. part. with act. form and pass. meaning, *κεκορηώς*, Od. σ, 372. See *τετμηώς* in note under *Τέμνω*.

Κορύσσω, *I arm* (with a helmet): fut. *κορύξω*; aor. 1. midd. *ἐκορυσσάμην* (in Hippocr. *ἐκορυξάμην*), part. *κορυσσάμενος*, Il. τ, 397.; perf. pass. *κεκόρυθμαι*, part. *κεκορυθμένος*.

Κοτέω, and more frequently in midd. *κοτέομαι*, *I feel enmity against*: Ep. fut. *κοτέσσομαι*; Ep. aor. 1. midd. *κοτέσσατο*, part. *κοτεσσάμενος*. This verb retains ε in the formation, except in the Ep. perf. part. *κεκοτηώς*, with the meaning of the pres. increased in force; thus *κεκοτηότι θυμῷ*, Hom. The part. of the aor. 1. act. *κοτέσασα* occurs in Hymn. Cer. 254. The word is entirely poetical.

Κράζω, *I scream, croak*: fut. *κεκράξομαι*; aor. 2. *ἔκραγον*, Lobeck ad Phryn. p. 337. But instead of this present the perf. *κέκραγα* (with the force of a pres.) is generally used, whence by syncope 1. plur. *κέκραγμεν* (pluperf. *ἐκέκραγμεν*), imperat. *κέκραχθι*, infin. *κεκράγεται*, part. *κεκράγως*. The 2. plur. imperat. of the perf. *κεκράγετε* without syncope in Aristoph. Vesp. 415. is a very rare case; for we find scarcely any instance of the imperative of a perf. unless where that perf. is used as a present like the one before us, and even then in most cases a syncopated form is preferred. Compare *γέγωνε*, and *κεχήμετε* under *Χάσκω*.

Κραίνω, *I complete*: fut. *κράνῶ*; aor. 1. *ἔκρηνα*, imperat. *κρήνον*, infin. *κρήναι*, Od.; aor. 1. pass. *ἐκράνθην*, Pind. The Epic infin. fut. midd. in a pass. sense is *κρανέεσθαι*, Il. ι, 622. In Eurip. Hippol. 1255. *κέκρανται* is 3. plur. perf.; nor do I find any instance of it as 3. sing. also. In the Epic language this verb is capable of being produced in all its tenses, as imperf. *ἐκραίνεν*, aor. 1. infin. *κρηῆναι*, perf. pass. *κεκράανται*.*

* As the Epic aor. of *φαίνω* is *ἔφαάνθην* because that verb is contracted from *φαείνω*, so is the remarkable production of the tenses of *κραίνω* the result of contraction, and most probably of *κραίνω* from *κρεαίνω*: in which this striking peculiarity is to be observed; that it is not

the resolution of a contracted syllable, but a production by repeating the vowel or syllable, as *φῶς* is contracted from *φάος* and again produced to the Ep. *φῶς*: compare also *θῶκος*, *θῶκος* and *θαάσω* in Buttm. Lexil.

Κρεμάννυμι, *I hang* (anything) ; pass. *I am hanged* ; midd. *I hang myself* : in addition to which comes a particular form for the intransit., κρέμαμαι, *I am hanging*. This last is conjugated like δύναμαι with conj. κρέμωμαι, opt. κρεμαίμην*, κρέμαιτο. In the inflexion α is short, as in the fut. κρεμάσω and aor. 1. ἐκρέμασα, and the pass. takes σ. The Att. fut. is κρεμῶ, -ᾶς, -ᾷ, &c. The aor. 1. pass. ἐκρεμάσθην is common to the passive (with a passive and middle sense) and to the intransitive ; but the fut. κρεμασθήσομαι belongs wholly to κρεμάννυμι, as the intransit. sense has its own future κρεμῆσομαι, *I shall hang, be in a state of suspension*.

This distinction of forms and meanings is, generally speaking, observed by the Attic writers, although it must not be expected that they had analogy so constantly before their eyes, as never to deviate from it. Forms of the middle are found both in Homer and Hesiod, as ἐκρέμω, 2. sing. aor. 1. for ἐκρέμασο, Il. ο, 18. 21. and the aor. 1. infin. κρεμάσασθαι (with an accus.) *to hang anything on*, Hes. ε, 627. The pres. κρεμᾶω is used by the later writers†. In the pure Attic language the only future is κρεμῶ, -ᾶς, &c. Epic κρεμῶω.

In Aristoph. Vesp. 298. all the manuscripts have the optat. κρέμοισθε from κρέμαμαι, except the Venetian, which has κρέμεσθε, naturally leading us to κρέμαισθε. The other reading however is not to be rejected too hastily : compare μαρνοίμην, μεμνοίμην with the accentuation of the optat. and conjunct. under Δύναμαι. There must however have been a uniformity in Aristophanes, and we find in Nub. 868. Acharn. 944., at least as the text now stands, κρέμαιο, κρέμαιτο.

An Attic sister-form of this verb in the pres. and imperf. is κρήμνημι, κρήμναμι (the latter for κρέμαμαι), which deviates from analogy by the η in the radical syllable‡. Hence this way of writing it may well appear doubtful, particularly as κρεμν- and κριμν- are found occasionally in the manuscripts§. On the whole however they are in favour of the η ; and we find κρημνάμεναι (without any known various reading) in Æschyl. Sept. 231. κατακρημνάμεναι, Aristoph. Nub. 377. κρημνάντων, Pind.

* On the accentuation of these forms see Δύναμαι.

† Stephens quotes it from two works falsely attributed to Aristotle ; Hist. Mirab. c. 6. and Œc. 2.

‡ This verb is the only instance of the change of ε to η, κρεμᾶω and κρεμάννυμι

μ to κρήμνημι : see note under Κεράννυμι.

§ See Müncker ad Ant. Lib. 13. extr. Var. Lect. ad Eurip. El. 1217. Barnes. et Musgr. ad Eurip. Herc. 520. Piers. ad Mær. v. Ἐκρεμάννυνεν.

Pyth. 4, 43. the imperat. κρήμνη, Etym. M. in voc. and in fragments of Euripides there quoted (see Piers. ad Moer. v. κίρνη). Eustathius also on Il. θ, 19. (if any reliance is to be placed on it) expressly mentions the change of ε to η. And lastly in the subst. κρημνός (*an overhanging precipice*), which is of the same family, the η is undoubted.

Κρῖνω*, *I separate, judge*: fut. κρῖνω; aor. ἔκρῖνα; perf. κέκρῖκα; perf. pass. κέκρῖμαι; aor. 1. midd. ἐκρινάμην; aor. 1. pass. ἐκρίθην (ῖ). In Homer is also a poet. part. aor. pass. κρινθείς, Il. ν, 129. Od. θ, 48. This verb has a middle voice, but only in the Epic language (κρίνασθαι ὀνειρόναι, *to interpret*, Il. ε, 150.): it has however two compounds, depon. midd.,

ἀποκρίνομαι, *I answer*; ὑποκρίνομαι, *I explain, represent*.

Hence in good writers the passive form ἀποκριθῆναι is nothing more than a real passive of ἀποκρίνω, *I separate*: but later writers used it for ἀποκρίνασθαι: see Lobeck ad Phryn. p. 108. The perf. 2. κέκριναι belongs to the later writers.

Κρούω, *I knock, push*: perf. pass. κέκρουμαι†, and κέκρουσμαι; aor. 1. pass. ἐκρούσθην.—MIDD.

Κρύπτω, *I conceal*: fut. κρύψω. The characteristic is β. Pass. aor. 1. ἐκρύφθην; aor. 2. ἐκρύβην (ῡ).—MIDD.

The aor. 2. act. ἔκρῡβον and the forms with the simple characteristic φ, as ἔκρυφον, are found only in the later writers, Quintus, Nonnus, &c. See also Lobeck ad Phryn. p. 318. The Ep. imperf. κρύπτασκον (see ῥίπτασκον) is in Il. θ, 272. The perf. pass. κέκρυμμαι in Od.

Κτάομαι, Ion. κτέομαι, Herodot., *I get possession of, obtain*: fut. κτήσομαι; aor. 1. ἐκτησάμην; perf. κέκτημαι‡, *I possess*, Hes. ε, 439. Ion. ἔκτημαι, Il. ι, 402. perf. conj. κέκτωμαι, η, ηται, &c., perf. opt. κεκτῆμην, κέκτητο, κέκτητο, &c. There is also another form of the perf. opt. κεκτώμην§

* On the formation of the two perfects and the aor. 1. pass., see Τείνω.

† Aristoph. Ach. 459. according to the manuscripts.

‡ The perf. κέκτημαι, like μέμνημαι from μνάω, is formed with the regular reduplication; but ἔκτημαι follows the analogy of verbs beginning with two conso-

nants (not mutes before liquids), which take ε instead of the reduplication. This latter is properly Ionic, but used occasionally by the Attics, as Plat. Menop. 97. e. et sæpe. See Heindorf. ad Plat. Protag. 75.

§ The ω in this form may be thus accounted for. As the perfects with the sense of a present borrow more or less

(like *μεμνῶμην* from *μémνημαι*), of which we find *κεκτῶμεθα*, Eurip. Heracl. 283. Compare II. ψ, 361. Xen. Cyr. 1, 6, 3.

In a somewhat later period we find the passive *τὰ κτηθέντα*. [Indeed *κτάομαι* as a passive is rare, and generally confined to the very late writers, Schæf. Schol. Par. Apollon. Rhod. 1, 695. Gnom. Græc. p. 145. sqq. Still however the aor. 1. pass. *ἐκθήθη* occurs in a passive sense in Thucyd. 1, 123. the fem. part. aor. *κτηθεῖσα* in Eurip. Hec. 453. and the perf. part. *κεκτημένος* in Thucyd. 7, 70. An active *κτάω* is never found.—Passow.]

Κτείνω, *I kill*: fut. *κτενῶ*, Ion. *κτάνῶ*; aor. 1. *ἐκτεῖνα*; aor. 2. *ἐκτάνον*; perf. 2. *ἐκτονα*. We have only to observe here that the aor. 1. is more common in prose than the aor. 2., and that the only perf. in use by the older writers is *ἐκτονα*. The perf. pass. and aor. pass. were not used in the common language, but in their places the verb *θνήσκω* in a passive combination, *τέθνηκεν* or *ἀπέθανεν ὑπ' αὐτοῦ*.

From the opinions of the Grammarians which have come down to us confused and corrupted (Thom. Mag. in *ἀπέκτονα*, Mær. in *ἀπέκτονον*) we can extract nothing certain on the various forms of the perfect. The aor. 2. occurs in Xenophon more frequently, where however we must not forget the possible exchange of this verb with *καίνειν*, *καεῖν*. See Sturz. in *κατακτείνειν*. The perf. *ἐκτακα*, *ἀπέκτακα*, always however accompanied with the various reading *ἐκταγκα*, was likewise in the written language from the time of Menander: see Meineke ad Men. p. 120. Schæf. ad Schol. Apollon. p. 147.*

from that tense, the termination of the opt. pres. *οίμην* was affixed to *κεκτη-*, which contained the stem of the verb, making *κεκτηοίμην*. This was changed according to Ionic custom (like *νηός* to *νεώς*) to *κεκτεφίμην*, and again contracted by the Attics to *κεκτῶμην*. The form in *-ήμην* appears to have been preferred by the older Attics, that of *-φίμην* to be peculiar to Euripides and Xenophon.

* Of the two non-Attic forms *ἐκταγκα* was undoubtedly the more disagreeable to the ear, while the better-sounding *ἐκτακα* was recommended by the analogy of *τέτακα*. I would therefore, contrary to the opinion of the above-mentioned philologists, acquit the language of Menander at least of having used that form, and in a

fragment of him preserved by Suidas defend the old reading (which is also that of the Ed. Mediol.) *ἀπεκτάκασι*. The direction in Thom. Mag. *Ἀπέκτονα κάλλιον ἢ ἀπέκτεῖνα. ἀπέκτανον δὲ ἀδόκιμον πάντα* is nonsense arising from repeated mistakes. In that passage three perfects must have been mentioned, and nothing can be more suited to the point in question than, *Ἀπέκτονα κάλλιον ἢ ἀπέκτακα. ἀπέκταγκα δὲ ἀδόκιμον πάντη*. That is to say, the strict Atticist preferred the old Attic perfect to all others, even to the well-formed one of the later Attics; but against the form which he saw and heard everywhere around him he cautioned his readers in the strongest language. Mær. is, whom we may with the

There existed also a perf. ἐκτόνηκα, formed like δεδοκμημένος from δέχομαι or μεμόρηται from μείρομαι*. Wherever this form occurs in the older Attics it is corrupted; as in Plat. Apol. p. 38. c. the present reading taken from the best Codd. is ἀπεκτόνατε, and of Xen. Hier. 3, 7., the various reading ἀπεκτονότας is in Stobæus: but we must allow that it is used by the later writers, for we find it in Plut. Timol. 16. p. 137. in Parthen. 24. and in all three manuscripts of Aristot. Elench. 33, 2.

The Epic language had the aor. 1. pass. both with and without the ν (see Κλίνω and Τείνω), ἐκτάθην and ἐκτάνθην, of which the latter was used again in the later prose, as κτανθῆναι in Dio Cassius (see Lobeck ad Phryn. p. 36.), and κτανθείς, Brunck Anal. Ænigm. 34. Ἐκτᾶθεν is Æol. 3. plur. for ἐκτάθησαν, Il. λ, 691. Od. δ, 537.

Homer has the syncopated aorist, corresponding with the aor. 2., like ἔβην, ἔγνων, &c. (see under Γινώσκω); thus, ἔκτᾶν, -as, -a, plur. ἔκτᾶμεν, &c. and 3. plur. ἔκταν for -ασαν; opt. κταίην; infin. κτάμεν, κτάμεναι for κτάναι; part. κτάς. The Homeric conj. is κτέω for κτῶ (like ἰστέω for ἰστώ; see Ἰστημι), whence κτέωμεν, Od. χ, 216. To this we must add a corresponding aorist midd. with passive meaning, ἐκτάμην†, -σο, -το (like ἐβλήμην from βάλλω), infin. κτᾶσθαι, part. κτάμενος; all formed as from κτάω. Homer has also an Epic conj. pres. κτείνωμι, Od. τ, 490.

The fut. in Hom. is the common one κτενῶ, but always in a resolved form κτενέω, -έεις, -έει, in which the manuscripts agree in almost every instance: only the compound with κατά takes, as universally, the change of vowel to α, as κατακτανέουσιν, Il. ζ, 409. κατακτανέεσθε, ξ, 481. consequently they are fut. midd. with a *passive sense*. To these we must add the simple form καί τε κτανέοντα κατέκτα, Il. σ, 309., where however as regards the sense a doubt still prevails. Both old and modern commentators agree indeed that it is a future, translating it “and he who *wishes to slay* is himself slain” (for the aor. κατέκτα is here used in the sense of *to be accustomed to slay*). But the context immediately preceding, ξυνὸς Ἀρης, requires much rather this sense, “they slay and are slain”‡; which leads us to conjecture that from κτανεῖν arose a *new*

greatest certainty restore from the manuscripts thus, Ἀπέκτονεν Ἀττικῶς, ἀπέκταγκεν Ἑλληνικῶς, speaks more concisely to the same point. And lastly, Sextus, who (Adv. Gramm. 10.) says, κτείνεται μὲν λέγεται, ἔκταγκα δὲ οὐ λέγεται, speaks not of the language of common life, but of that taught scientifically by the Grammarians. The only thing therefore which we learn from this passage also is, that ἔκταγκα was rejected.

* From κτείνω we suppose a form κτονέω, like φέρω and φορέω (see Δέμω), from which comes regularly ἐκτόνηκα.

† In all verbs which have in the perf. the augment instead of the reduplication, the indicative of this pass. aor. cannot be distinguished from the pluperf.: ὥρμην, ἐκτάμην, ἐφθίμην, ἐσσύμην.

‡ [Or still more literally, “war is accustomed to slay the slayer.”—Ed.]

present *κτανέω*, by which the continuation of the action appears to have been expressed, just as it is by *ἐπιτραπέουσι* in κ, 421.

An Attic sister-form of this verb for the pres. and imperf. in prose is *κτίννυμι*; for so this form is generally written in the text; but the manuscripts fluctuate between *ι* and *ει*, *ν* and *νν**.

Κτίζω, *I found, build*: fut. *ίσω*, &c. The part. pass. *κείμενος* (like *πτάμενος* under *πετάννυμι*, *θύμενος*, *ἀρπάμενος*; see *ἐκτάμην* under *Κτείνω*), and the verb adj. *κτιτός*, which occur in the compounds *ἐνκτίμενος*, *ἐνκτιτος*, come from the older form in *ίω*, whence also *περικτίονες*.

Κτυπέω, *I resound*: fut. *κτυπήσω*, &c. is regular: but the Epics have the aor. 2. *ἐκτύπον* (like *ἐπιτνον* under *πιτνέω*), in which indeed lies the true primitive form or stem of the verb, and the subst. *κτύπος* as well as *κτυπέω* are derivatives from it.

Κυλίνδω and *κυλίω*, *I roll* (anything). The only formation which occurs from these two verbs is fut. *κυλίῳ*; aor. 1. *ἐκύλισα*, infin. *κυλῖσαι*; aor. 1. pass. *ἐκυλίσθην*; perf. pass. *κεκύλισμαι*.—MIDD. To these we must add a lengthened present *κυλωδέω*†, which, in its present tense only, is the prevailing form in Attic prose.

The two fuller forms of the present are used in preference to the other, when it is wished to express certain modifications of the sense implying a continuation of motion (see the lexicons); yet no fixed distinction can be laid down, and all three occur in the simple sense of *to roll, push*. Homer has exclusively the form *κυλίνδω* (of which he uses only pres. and imperf.) with the aor. *ἐκυλίσθην*. It is also probable that *κυλίνδω*, fut. *κυλίῳ*, was the original form of this verb, and that *κυλίω*, which is found in the later poets, arose merely from the fut. *κυλίῳ*.

With the midd. *κυλινδεῖσθαι*, *to roll* (neut.), correspond three other forms,

ἀλινδεῖσθαι, *καλινδεῖσθαι*, *εἰλινδεῖσθαι*,

* Phrynichus in Lex. Seguer. 1. p. 29, 7. prefers writing *κτίννυμι* and rejects the *νν*; but he has no grounds for doing so. If we suppose that this form came from a root without any *ν*, there is nothing to lead us to a stem *κτι-* or *κτει-* only to *κτα-* (*ἔκταν*, *ἔκτα*), and analogy would therefore require *κτάννυμι*. But if it is formed from *κτειν-* as a stem, we have (like *δείκνυμι*) the completely analogous word *κτείν-νυμι*: and as a diphthong before *νν* is something unusual, it was to be expected that the pronunciation would

either drop one *ν* or shorten the *ει* to *ι*. The latter is the most current tradition; but *κτείννυμι* is found in the best manuscripts, as for instance almost invariably in the Cod. Clark. of Plato. Hence I conjecture that this is also the opinion of Phrynichus, and that *ἀποκτινύναι*, which is now the reading there, is owing to the common corruption of *ι* for *ει*.

† Of this form we find only the present, but it is probable that the formation in *-ήσω*, which we see just below in the verbs similarly formed, was borrowed from this.

all used in the intransitive sense of *to roll, turn, or drive round*; and these we find inflected according to the form in *έω*; thus *είλιι δημένω* or *ήλινδημένω*, Plut. Agis 3., and in a passage quoted by Stephens *έγκεκαλινδημένη*. The form *άλινδεῖσθαι* is pre-eminently the Attic, and of this alone we find an active voice with the meaning of *to make (a horse) roll*, lead him out to roll on the exercise-ground,

(*άλισαι*) *έξαλίσαι, έξήλικα*,

for these are the only forms which occur (see Piers. ad Mær. p. 51.), and they are evidently from *άλινδω, άλίσω*. See all these forms detailed fully in Buttm. Lexil. p. 396., &c.

Κυνέω, I kiss: (fut. *κύσω* *;) aor. 1. *έκῦσα*, like *βυνέω, έβυσα* †. The comp. *προσκυνέω, I salute, worship*, is regular; but in verse it has also the aor. infin. *προσκύσαι*, e. g. in Soph. Phil. 657. Aristoph. Equ. 156. See *Κύω*.

Κύπτω, I bow, bend forward, is regular: fut. *κύψω*; perf. *κέκῦφα*.

The length of the *υ* is not merely in the perfect (see for instance Epig. incert. 125.), but in the stem or root itself, as is plain from words of the same family, like *κύφος*; it must therefore remain long in syllables long by position, and consequently be written *κῦψαι*, like *πέπρᾱγα, πρᾱῖζαι* and the like.

Κῦρέω, I meet with, an Ionic verb, used by the Attics for *τυγχάνω* in poetry only ‡, is regular. But the poets made use also of the older barytone form with *υ* long, *κύρω*, which however is not very frequent. Thus we find the imperf. *έκύρουν*, and in Soph. Œd. C. 1159. *έκῦρον*, whence 3. sing. *κῦρε*, Il. ψ, 821. §. Fut. *κῦρῆσω* and *κύρσω*; aor. *έκύρησα*, infin. *κῦρῆσαι*, Hom. Epigr. 6, 6., part. *κῦρήσας*, Hes. ε, 757.; and (from *κύρω*) *έκυρσα*, infin. *κύρσαι* or *κῦρσαι*, Hes. ε, 693., part. *κύρσας*, Il. γ, 23. The formation from *κύρω* is more usual in all the poets than that from *κυρέω*. The midd. *κύρομαι* is used as a deponent in Il. ω, 530.

* The fut. *κυνήσομαι* depends entirely on the corrupted passage of Eurip. Cycl. 171.: the comp. *προσκυνήσω* (Plat. Rep. p. 469. a.) is no argument in favour of the simple form, for in the comp. we find *προσεκύνησα* as well as *προσέκνυσα*, in the simple *έκνυσα* only. In Aristoph. Thesm. 915. *κύσω* is conjunctive.

† The midd. *κυσάμεναι, kissing or caressing each other*, is in Athen. 9. p. 394. d.

‡ *Κεκυρηκότα* in the Second Alcibiades 6. belongs to the orthography of Plato,

which it would be so desirable to ascertain.

§ The pres. act. *κύρω* has been also restored to some passages by criticism on which we may depend: see Herm. ad Soph. Aj. 307. Matth. ad Eurip. Hipp. 741. with which I may reckon the passage in Aj. (314. Br.), where Hermann has left *κυρεῖ*, but the reading of the Scholiast, *κύροι*, is more agreeable. Nor would I reject his historical information that the Attics used in the optat. *κύροι* rather than *κυροίη* (or *κυροῖ*).

Κύω and κνέω, *I am pregnant*. The formation through all the moods and tenses is κνήσω, &c. To these we may add an inchoative form κνίσκω, and κνίσκομαι, *I conceive*

To fix the usage between κύω and κνέω is difficult, because the forms which occur most frequently vary only in the accent, as κύει κνεῖ, κύνουσα κνουῖσα, &c. In Plato however (where in all other instances of this kind the accent fluctuates in the manuscripts, and in Theæt. p. 151. b. we find both κύνοντα and κνουῖντα,) all the manuscripts have in the following passages, κνουῖμεν, Theæt. p. 210. κνουῖντι, Symp. 206. e. ἐκύνει, 209. c.; which seems to me to settle the question as far as regards this writer*. In the authors of a later period the only decisive forms which I have found are in favour of κύω†; for instance, κύνοντα, Aristot. H. A. 7, 5. τὰ κνόμενα παιδία, id. Probl. (see Stephens): τὸ δὲ κύνεται, *is in the womb*, Poll. 5. 12. p. 73. ἔκνε, Æl. V. H. 5, 18.; while the accent in Aristotle and the later writers is pretty decisive in favour of this same form. Now as Homer has κνέουσιν, Il. ψ, 266. and ἐκύνει, τ, 117. perhaps we may be safest in attributing κνεῖν to the older, and κύνειν to the later writers. That is to say, the stem or root KY- with the meaning of *to have in itself*, is indisputably the old foundation of the verb, which in a very early period took the lengthened form of a present, κνέω, like στυγέω, κτυπέω, &c. To the simple stem belonged also, as in other verbs, an aor. 1. ἔκνυσα with a *causative* meaning, *to fructify*, ὄμβρος... ἔκνυσε γαῖαν, Æschyl. Fr. Danaid. ap. Athen. 13. p. 600.: and with this is connected the Epic. midd. κνυσσάμενη, ὑποκνυσσάμενη, literally “suffering herself to be impregnated”, *conceiving*, which form, on account of its apparent affinity with κύσαι (see Κυνέω), is erroneously written with double σ. To express the same meaning was afterwards formed a present κνίσκομαι (Aristot.); with which the active κνίσκω as *inchoative* from κνέω was synonymous‡.

* In Hippocr. I find more than once κνέουσα (e. g. in De Superfetat.), which I think may be reconciled with κύει occurring frequently in the same writer.

† Macrob. De Verbo Græco cap. 5. acknowledges both forms; but they are not easy to be recognised there on account of an error of transcription in ι for υ.

‡ Schneider in the Supplement to his

Lexicon [and Passow follows him,] takes κνίσκω to be the causative of κνίσκομαι, consequently in the sense of *to impregnate*; but all the passages in which the word occurs lead to the conclusion that the active voice is synonymous with the passive. See Poll. 4. extr. Schol. Theocr. 2, 66. Stephan. Thesaur. Hippocr. De Steril.

Λ.

Λαγχάνω, *I receive by lot or fate*: fut. λήξομαι; aor. 2. ἔλαχον, see note under Αἰσθάνομαι; perf. εἵληχα (like εἵληφα from λαμβάνω), or Δέλογχα*, which the Atticists rejected: see Lucian Solœc. 7.

The fut. λήξομαι appears to have been rare: I find it in Plat. Repub. 10. p. 617. e. For λήξομαι the Ionics have λάξομαι, Herodot. 7, 144. with a short according to the Ion. analogy of changing η into short α.

In this verb the aor. with reduplication, λελάχωσι, λελάχητε, Hom., is not the same as the common aor. 2. but has the causative sense *to make a person partaker of*, as in Il. η, 80.

Λάζυμαι and λάζομαι, *I lay hold on, take*, an Ionic (Hom., Hippocr.) and poetic (Eurip.) defective deponent, used only in pres. and imperfect.

ΛΑΚ-. See Λάσκω.

Λαμβάνω, *I take*: fut. λήψομαι; aor. 2. ἔλαβον†, imperat. λάβε and λαβέ (see Ἔρχομαι), infin. λαβεῖν, part. λαβών; perf. εἵληφα with εἰ prefixed instead of reduplication, like εἵληχα, εἶρηκα.—MIDD. aor. 2. ἐλαβόμην, &c.

The regular augment of the perf. occurs however sometimes in the dramatic writers: in the perf. pass. for instance instead of εἵλημμαι, we find λέλημμαι, Æschyl. Agam. 885. Eurip. Ion. 1113. Aristoph. Eccl. 1090.

The Ionics have in the perf. act. λελάβηκα, Herodot. 3, 42. 4, 79. 8, 122. and (retaining the μ of the pres.) a fut. λάμψομαι; perf. pass. λέλαμμαι, λελάμφθαι; aor. 1. pass. ἐλάμφθην (instead of ἐλήφθην), Herodot. and a verbal adj. λαμπτέος‡. The Dorics likewise have λελάβηκα, and in pass. λέλαμμαι, λελαῖφθαι with a long for η. In the fut. they have also λαψούμαι and λαψεῦμαι. The Epics and Ionics have the aor. 2. λάβεσκον, Hes. Fr. 61. and Herodot.

* In order to bring this change of vowel into an acknowledged analogy, it is perfectly allowable to suppose a change of the stem to ΛΕΓΧ- on account of πένθος, παθεῖν, πέπονθα.

† Compare Βλαστάνω ἐβλαστον, Λαγχάνω ἔλαχον, and see note under Αἰσθάνομαι.

‡ The infin. ἀναλελάμφθαι stands in the text of Hippocr. Offic. Med. 7. The

gloss ἀναλελάφθαι in Erotian and Hesychius refers without doubt to it: but although this latter way of writing the perf. corresponds with the Ionicism (λέλαμμαι, -άφθαι with short α for λέλημμαι, as in λέλασμαι, λάξομαι, &c.), yet the former way agrees too well with the other forms, and (to mention one,) with λαμπτέος, Herodot. 3, 127. extr., for us to hesitate a moment in retaining it.

Λάμπω and λάμπομαι, *I shine*: fut. λάμψω and λάμψομαι, whence in comp. ἐλλάμψεσθαι, Herodot. 1, 80. 8, 74.; perf. λέλαμπα, Eurip. Androm. 1025. Tro. 1295.

Λανθάνω, less frequently λήθω* (Xenoph.), *I lie hid, am concealed*: fut. λήσω; aor. 2. ἔλαθον, infin. λαθεῖν; perf. λέληθα, synonymous with the present. Midd. λανθάνομαι, less frequently λήθομαι, *I forget*; fut. λήσομαι; aor. 2. ἐλαθόμην; perf. λέλησμαι.

Λήσομαι occurs in the sense of *to be concealed*, in Aristot. Analyt. Prior. 2, 21. Apollon. 3, 737. The passive λησόμενος (*obliviscendus*) in Soph. El. 1248. is a lyric licence. The aor. 1. midd. ἐλησάμην is frequently used by the later poets; see Mosch. 3, 63. Lobeck ad Phryn. p. 719. Theocritus has the aor. 1. pass. ἐλήσθην: he has also made a depon. pass. from the midd. in the infin. aor. λασθῆμεν for λησθῆναι, 2, 46. The Dorics have also λᾱσῶ for λήσω, and in the midd. λᾱσεύμαι for λήσομαι.

For λέλῃσμαι the Epics have λέλασμαι with short Ionic *a*. Pindar Ol. 10, 4. uses the perf. act. ἐπιλέλαθα for the perf. pass. with the sense of *I have forgotten*.

The Epic λελαθέσθαι is the same as λαθέσθαι according to the analogy of κεκάμω, &c. (see Κάμνω), Il. μ, 235. compared with τ, 136.†. But the *active* form λελαθεῖν is distinguished in usage from λαθεῖν, in as much as it is the exact causative of λελαθέσθαι, in the sense of *to make to forget*, Il. ο, 60. β, 600. Hymn. Ven. 40. Theocritus, in order to express this meaning in the present tense, merely changed the accent, and retained the reduplication, using τὸν ἐκλελάθοντα as a fixed epithet for Hades‡.

This same sense of *causing to forget* is expressed by the aor. 1. (which does not occur elsewhere) in Od. ν, 85. ἐπέλησεν ἀπάντων: and undoubtedly that meaning belonged also to the pres. ἐπιλήθω, of which we find in Od. δ, 221. the neut. part. ἐπιληθόν, if we follow some of

* [The old pres. λήθω, midd. λήθομαι, is seldom used by the Attics, frequently by Homer, who on the other hand never uses λανθάνω, though he has the imperf. of it three times and the imperf. midd. once.—Passow.]

† In Hes. θ, 471. ὅπως λελάθοιτο τεκοῦσα, for λάθοι, is an Epic inaccuracy.

‡ It is quite a mistake to compare this form with those presents of Theocritus

formed from perfects (such as δεδοίκα, 15, 58. &c.), not only because there is no perf. λέλάθα, but because λέληθα has not this meaning. We may be sure that Theocr. had merely the Homeric ἐκλελάθον (Il. β, 600.) in his mind, and from it formed this part. pres., forsaking the proper analogy, as was frequently done by the later poets who imitated Homer.

the grammarians in accenting it thus instead of ἐπιλήθον as an adjective*. In another passage Homer has for this sense a particular present ληθάνω, ἐκληθάνει, Od. η, 221. Of rare occurrence is the form ἔκλασας in Alcæus ap. Hephæst. Gaisf. p. 16.

Λάσκω, *I sound, speak*: fut. λακήσω; fut. midd. λακήσομαι, Aristoph. Fr. 383.; aor. 1. ἐλάκησα; aor. 2. ἔλακον, infin. λακεῖν, Il.; aor. 2. midd. ἐλακόμην; perf. act. λέλακα synonymous with the present.

That ΛΑΚ- is the stem of this verb is evident from the aor. 2.: the σ in the present is therefore inserted to strengthen it, as in ἴσκω from εἶκω, τιτύσκω from τεύχω. This however is only the Attic form; the Ionics use ληκέω and the Dorics λακέω. But ἐλάκησα, λακήσομαι, which belong to the Attics, can according to analogy be formed only from the aor. 2. ἔλακον, λακεῖν, and have therefore the α short, as appears also from λακήσης, Aristoph. Pac. 382.†.

The Epics have the Ionic η in the perf. also, λέληκα, but shorten it in λελακῦια, like μεμακῦια and others; see ἀραρυῖα under Ἀραρίσκω. They have likewise the aor. 2. midd. with redupl., λελάκοντο, Hymn. Merc. 145.

Λάω. See Δῶ.

ΛΕΓΧ-. See Λαγχάνω.

Λέγω, in the sense of *to say*, has no perf. act.‡, and in the pass. the perf. λέλεγμαι and aor. 1. ἐλέχθην. But in the compounds, which have the meaning of *to collect, to choose*, the perf. is (εἴλοχα) συνείλοχα, ἐξείλοχα, &c.; and this augment remains also most commonly in the passive, κα-

* Through Aristarchus this is now become the established reading. That this adj. occurs nowhere else would be no objection to it, but there is nothing in the passage to render its adoption necessary. The common meaning too of the simple λήθω may be considered as the causative of λήθομαι, *I forget*; in as much as *to forget* is "to lose the consideration of an object," but λήθειν τινά is "to withdraw oneself from the observation or consideration of another." This therefore has the causative idea from the object itself, but ἐπιλήθειν from a third object. It is however conceivable that usage adopted different forms to express that difference, and thus λελαθεῖν and the compound

ἐπιλήθω, together with the particular form ληθάνω (see above), attached themselves to this particular meaning.

† We may well therefore be surprised at διαλακήσασα in Nub. 410. of the same writer: unless perhaps we suppose that in this longer word the syllable was lengthened by a licence approaching nearly to the Epic.—[Passow has διαλακέω from λακέω Dor. for ληκέω, and quotes as his authority the above passage.]

‡ The perf. act. was in less general use than the other tenses, and where really wanted its place was frequently supplied by the perf. pass., as εὖ λέλεκται σοι for εὖ λέλεχα.

τείλεγμαί* : with which is joined the aor. 2. pass. κατελέγην. The depon. διαλέγομαι, *I discourse*, has also διείλεγμαί; but in the aor. 1. διελέχθην, for which Aristotle has διελέγην, Top. 7, 4, 2. 8, 3, 7.

In the old poetry the aorists of this family of verbs have another and a very different meaning: ἔλεξα, *I laid (any one) down to sleep*, ἐλεξάμην, *I lay down to sleep (myself)*; and in a similar sense to this aor. midd. is used also the syncopated aor. ἐλέγμην, ἔλεκτο, &c., with the imperat. λέξο or λέξεο. The pres. and imperf. never occur with this meaning. On λέξαι, λέξασθαι, *to lay, to lie*, see Buttm. Lexil. p. 403.

Beside the above, the syncop. aor. has also some of the meanings belonging to the ideas *to reckon, to collect together*, sometimes as a middle, in the sense of *to choose oneself, offer oneself as a companion to others*, πέμπτος ἐλέγμην, Od. ι, 335. sometimes quite as a depon. λέκτο δ' ἄριθμόν, *he counted the number*, δ, 451.

Λαίπω, *I leave*, fut. λείψω, has in the active voice in general use the aor. 2. ἔλιπον, infin. λῖπεῖν, and the perf. 2. λέλοιπα.—MIDD.

The aor. 2. midd. ἐλιπόμην, with a kind of passive meaning, *I was left, I remained behind*, is very common in the Epic poets, e. g. Od. δ, 710. ν, 286. and is found also in the later prose of Lucian; see Schæf. ad Greg. p. 463.

In the pure times of the language the aor. 1. ἔλειψα belonged solely to λείβω; it is occasionally however found as the aor. of λείπω in the older writers, as in Aristoph. ap. Antiatt. Bekk. p. 106. Pythag. Aur. Carm. 70., but in the later writers it is more common; see Schæf. Gnom. Græc. p. 148. Lobeck ad Phryn. p. 713. For the pluperf. ἔλειπτο see γεύμεθα under Γεύω. In the formation of the aor. 1. pass. the εν of the present was shortened to υ, as τεύχω ἐτύχθην, and sometimes in the dialects a change took place of ει to ι, as ἔλιφθεν, Callim. Cer. 94. See Ernesti on this passage, and Brunck on Apollon. Rhod. 1, 1325.

Λείχω is regular. For λελειχότες see Λιχμάσθαι.

Λέπω, *I shell, peel*, &c. This verb, like βλέπω, λέγω, πλέκω, φλέγω, ψέγω, does not change the radical ε in forming the aor. 2. pass., as, ἐφλέγην, βλεπέαι, &c.

* There is also the regular augment with this meaning; e. g. ξυλληλεγμένος, Aristoph. Eccl. 58. and ἐπιλεγμένος from

ἐπιλέγω is very common: yet in Isocr. Paneg. p. 71. b. Bekker has adopted from the best manuscript ἐπειλεγμένους.

Λεύσσω*, *I see*. The fut. λεύσω and aor. 1. ἔλευσα are certainly not old forms, if indeed they are Greek, Reisig Comm. Critt. de Soph. Œd. C. 120. We find indeed ἔλευσας in Æschyl. Pers. 707., but the acknowledged reading is now the imperf. ἔλευσσεσ. Again in Soph. Œd. C. 1197. λεύσῃς is a very probable emendation for λύσῃς, but Tyrwhitt's reading λεύσῃς is as good or better.

Λεύω, *I stone*. The pass. takes σ.

ΔΗΒ-. See Λαμβάνω.

Δήθω. See Δανθάνω.

Δηκέω. See Λάσκω.

ΔΗΧ-. See Λαγχάνω.

Λιάζω, *I bend* (anything). Pass. *I bend myself, turn aside*: see Buttm. Lexil. p. 404. But the perf. λελίημαι see in Διλαίωμα.

Λίγξε βιός, *the bow twanged*, Il. δ, 125. For this form a pres. λίζω has been supposed, according to the analogy of πλάζω, κλάζω, σαλπίζω; but it nowhere occurs†.

Διλαίωμα, *I desire, long for*; formed from λάω (see Λῶ) by reduplication. It is used only in pres. and imperfect. But from λιλάω or λιλέω (λιλεῖ φθονεῖ, ἐπιθυμεῖ, Hesych.) comes the perf. λελίημαι, *I strive, hasten*, for λελίημαι: see Buttm. Lexil. p. 406.

Λίσσομαι, *I beg*, less frequently λίτομαι: fut. λίσσομαι; aor. 1. ἐλίσάμην; aor. 2. ἐλιτόμην. Homer has the Ep. imperf. λισσέσκετο; of the aor. 1. the Ep. 1. pers. ἐλλισάμην and the Ep. imperat. λίσσαι; and of the aor. 2. the infin. λιτέσθαι and optat. λιτοίμην. This is one of the few verbs whose pure theme (from which comes the aor. 2.) is used also as a present: e. g. λίτομαι, Hom. Hymn. 15. λιτόμεσθα, Aristoph. Thesm. 313.

Λιχμάομαι, *I protrude the tongue*. We mention this verb for the sake of observing that the Hesiodic participle λελειχμότες bears the same relation to it as μέμκα does to μνκάσθαι; for the diphthong of the radical λείχω entering into the participle seems to be founded on the natural inclination of the perfect for a long vowel. This participial form and two others very similar,

πεφυζότες, Hom.,

μεμυζότε, Antim. ap. Eust. ad Od. ν, 401. p. 523, 46. Basil.,

λελειχμότες, Hes. θ, 826.,

* The difficulty of ascertaining whether the Greeks ever used a fut. λεύσσω is greatly increased by our finding the present very commonly written in the manuscripts with a single σ.

† [Passow says that λίζω occurs only

in the later authors, and in the sense of *to give a superficial wound, graze, scratch*, consequently akin to the Homeric λίγδην. He forms λίγξε from λίγγω, and connects it with λίγα, λιγύς.]

appear to be remains of the earlier periods of the language, when analogies formed subsequently were not yet in existence. In virtue of their characteristic letters (ζ and $\chi\mu$) they are not analogous to the perf. 1. or perf. 2. (perf. midd.): and except in these participles the perfects themselves never occur: nor in the sentence does their connection with the context resemble that of a verb, but rather of an adjective descriptive of the situation or continuous motion of an object. I am therefore inclined to consider them as old verbal adjectives formed something like participles perfect, instances of which we find in German and other languages*. For a more particular account of this verb see Buttm. Lexil. p. 546. and note.

Λούω, *I wash*: fut. λούσω. The Attic and even the Ionic dialect shorten, in the imperf. of the active and in the pres. and imperf. of the passive voice, all the forms which have ϵ and $\omicron$ in the termination, as in the imperf. ἔλου for ἔλουε, and ἐλουῖμεν for ἐλούομεν; in the pass. λούμαι for λούομαι, λούται for λούεται, λούσθαι for λούεσθαι, &c. See Lobeck ad Phryn. p. 189.

Homer has a 3. sing. aor. 2. λόε, Od. κ, 361.; and in Hymn. Ap. 120. is a 3. plur. λόν†: from λοέω he has an imperf. ἐλόενν, and an infin. aor. act. λοέσσαι, part. λοέσσας, an aor. midd. λοέσσατο, infin. λοέσσεσθαι, part. λοεσσάμενος, and a fut. midd. λοέσσομαι, infin. λοέσσεσθαι; in addition to which he uses all the common as well as the abridged forms. The most natural way therefore of treating this verb is to suppose that from the simple stem λόω came the lengthened one λοέω (compare Κύω, κυέω), and from this by contraction the common λούω, ἔλουσα. Ἐλούεον, Hymn. Cer. 290. is a form of λούω again produced or resolved.

With regard to those *abridged* forms, the accentuation of ἐλουῖμεν, Aristoph. Plut. 657. of ἐλουῖτο, Herodot. 3, 125. and of ἐλουῖντο, Xen. Cyr. 4, 5. 4. lead us to suppose that they are contracted from λόω, ἐλόομεν, &c., which is confirmed by the infin. λούν as quoted from Hippocr. in Galeni Gloss.; although in the works of Hippocr. it is always written λούειν. Accordingly we do not with some of the older grammarians reckon λούμαι among the examples of the syncope like οἶμαι, but sup-

* The Germans say "the heavens are (gestirnt) *starred*," but they cannot say "God (stürnte) *starred* the heavens."—[So our word *frosted* is formed like a participle, without however the existence of a verb *to frost*.—ED.]

† [In Hes. ε. 751. Schneider is correct in having accented it λοέσθαι as the infin. aor. midd.: and instead of λόει (Scol. 21, 4. Br.) the true accentuation is λοεῖ.—Passow.]

pose the verb in common use to be a mixture of the contractions of the two old forms λῶω and λοέω*.

This statement is fully confirmed by a further piece of information from Bekker's labours on Aristophanes. In Nub. 838. the old reading is "Ὡσπερ τεθνεῶτος καταλούει μου τὸν βίον, where the verb is the 2. sing. midd., "thou squanderest my property in bathing"; see the Scholia. Brunck assisted the metre by the reading of a Paris manuscript, *μον καταλούει*, by which truth as well as error was glossed over. We know now that the former reading is in all the other manuscripts, particularly in the two best (*Ravennas* and *Venetus*); and by this Bekker discovered a sure trace of the true reading, *καταλόει*. That is to say, in the indic. pass. the shorter form was the only current one in the old Attic dialect; hence in the 2. sing. they did not use *λούει*, which is the same as the 3. sing. indic. act., but preferred the shorter form; not however in the inharmonious contraction *λοῖ*, but without the contraction *λόει*†.

The 2. and 3. sing. of the pres. act. also might certainly have been *λόεις*, *λόει*; but these persons were undoubtedly occupied by *λούω*, which had already established itself in all the dialects in the 1. sing., as it

* The Scholiast on Aristoph. Plut. 657. has both opinions; 'Ἐλοῦμεν' ἀπὸ τοῦ λῶω (the corrupted λῶω of the first editions has been erroneously altered to λούω), ἢ ἀπὸ τοῦ ἐλοῦμεν κατὰ συγκοπήν. But Plutarch (De Poesi Hom.) quotes *λοῦται* and *οἶμαι* as instances of the Attic usage τοῦ ἐξαιρεῖν τὰ βραχέα.

† If those forms were abridged by syncope, then, according to general analogy, we should find between *λοῦμαι*—*λοῦται* and between *ἐλούμην*—*ἐλοῦτο* the second persons *λοῦσαι* and *ἔλουσο*, nor would the imperat. *λοῦσο* be defective. But these nowhere occur either in authors or grammarians: for *λοῦσαι*, which stands in some editions of Phrynichus, (see Ed. Pauw. p. 80.) is a mere corruption of *λοῦται*. Lobeck has extracted the whole article from the first edition, according to which the forms disapproved of by Phrynichus (and they are the common ones) are the following—*ἐλουόμεν*, *ἐλούον*, *ἐλούετο*, *λούομαι*, *λούεται*, *ἐλουόμεθα*, *ἐλούοντο*, *λούεσθαι*; to which are opposed as pure Attic *λοῦσθαι* καὶ *λοῦμαι*, *λοῦται*, *ἐλούμην*, *ἐλοῦτο*, *ἐλούμεθα*, *ἐλοῦντο*. Here *λόει* is omitted in the first series between *λούομαι* and *λούεται*, and is therefore silently approved of: while no notice is taken of *λόει* (which we have brought forward above), pro-

bably because it was strange to the grammarians, who rejected it wherever it occurred in the way that it does in the before-mentioned passage of Aristophanes. On the other hand *ἐλούου* is expressly objected to; consequently the form recommended in its stead, which is the very one we are in search of, whether it be *ἔλουσο* or *ἐλοῦ* (from *ἐλόου*), has been omitted by mistake. Now the gloss of Hesychius, *Λοῦ*, *λοῦσαι*, will assist us in discovering it. Here *λοῦ* cannot be the imperat. act., because it is impossible that in a verb whose active and middle voice are so essentially different, it could be explained by the imperat. aor. middle. It is therefore the imperative of the pres. midd. (contracted from *λόου*) which the grammarians did not hesitate to explain by the imperat. aor., because in the imperative the difference of these tenses is but trifling, and in other instances very commonly overlooked by the grammarians. This analogy shows us also with certainty the 2. sing. imperf. *ἐλοῦ*, which by a very conceivable oversight was omitted in Phrynichus before *ἐλοῦτο*. The abridged form in the passive voice is therefore, when completed, *λοῦμαι*, *λόει*, *λοῦται* &c., *ἐλούμην*, *ἐλοῦ*, *ἐλοῦτο* &c., infin. *λοῦσθαι*, imperat. *λοῦ*.

did also in the optat. *λούοιμι*, -οίμην, in the conj. *λούω*, -ῃς, &c., in the part. *λούων*, and probably also in the imperat. act. *λούε*. See note in the preceding page.

Λύω, *I loose* : fut. *λύσω*(ῶ) ; aor. 1. ἔλυσα ; perf. *λέλυκα* ; perf. pass. *λέλυμαι* ; pluperf. ἐλελύμην ; aor. 1. pass. ἐλύθην (ῶ).

This verb together with *δύω* and *θύω* shortens the *υ* in the perf. act. and in the perf. and aor. pass. : see Chæroboscus p. 1286. Draco pp. 45, 26, 87, 25. Compare also *Δύω* and *Θύω*.

In Od. σ, 238. Homer has the 3. sing. optat. perf. pass. *λέλυτο* for *λελύοιτο* ; where the *υ* is lengthened by its absorbing the *ι* of the optative ; and the accent on the antepenult., though not according to the directions of the Grammarians, is yet agreeable to analogy, and corresponds with *δαίνυτο* in Hom. and *πήγνυτο* in Plato, as they are found accented in the great majority of the manuscripts. Again from an Epic syncop. aor. pass. *έλύμην* (corresponding with the regular aor. 2. midd.), Homer has a 1. and 3. sing. *λύμην*, *λύτο*, and 3. plur. *λύντο*. An imperat. syncop. aor. act. *λυθι* (for *λυσον*) in Pind. ap. Etym. M. v. *διθύραμβος* may perhaps have been formed merely on account of the play on etymology there mentioned ; for which it was quite sufficient that the form, though not in use, should be strictly analogical.

Λῶ, *I wish, desire*, a Doric defective verb, the only remains of an old theme *ΛΑΩ*, used only in the three persons of the sing. *λῶ*, *λῆς*, *λῆ*, 3. plur. *λῶντι*, optat. *λέωμι*, Hesych. infin. *λῆν* ; compare Markl. Eurip. Suppl. 221.

M.

Μαίνομαι, *I am mad*, has a fut. midd. and an aor. 2. pass. *ἐμάνην*, infin. *μᾶνῆναι*, part. *μᾶνείς*. The perf. *μέμνηνα* has the meaning of the present. But the aor. 1. act. *ἔμνηνα*, Aristoph. Thesm. 561. has the causative meaning *to make mad*, in which tense, and indeed in the present also, the compound *ἐκμαίνω* is more usual.

The fut. 2. pass. *μᾶνῆσομαι* is not Attic* ; see Mær. and Thom. Mag. the perf. pass. *μεμάνημαι* is used in Theocrit. 10, 31. in the same sense as the pres. *μαίνομαι*.

* [Passow says that the Attics use *μα-νῆσομαι* as a kind of exclamation, as we say "I shall go mad." He mentions also a fut. 2. *μᾶνοῦμαι*.]

Μαίομαι. See ΜΑΩ.

ΜΑΚ—. See Μηκάομαι.

Μαλκιῶν is an Attic infin. mentioned by Phrynichus (in Lex. Seg. p. 51.), Photius and Hesych. from μαλκιάω, *I am frost-bitten*. Perhaps the suspected form μαλκιεῖν in Æl. N. A. 9, 4. should be μαλκιῶν. See Lobeck ad Phryn. p. 82.

Μανθάνω, *I learn*: aor. 2. ἔμαθον; fut. μαθήσομαι; perf. μεμάθηκα. See notes under Λαμβάνω and Αἰσθάνομαι; also Ἀκαχίζω. The aor. pass. is wanting.

The Dor. fut. 2. μάθεῖν for μαθοῦμαι, Theocr. 2, 60. (like μαχοῦμαι, πιῶν, &c.) supposes a root ΜΗΘΩ.

Μαπέειν. See Μάρπτω.

Μάρναμαι, *I contend, fight*; used only in pres. and imperf. which follow ἵσταμαι or δύναμαι; thus infin. μάρνασθαι, part. μαρνάμενος, but the optat. is μαρνοίμην, Od. λ, 512. imperf. ἐμαρνάμην. [But ἐμαρνάσθην, Il. η, 301. is an aor.—Passow.]

Μάρπτω, *I seize*: fut. μάρψω; aor. 1. ἔμαρψα; part. perf. μεμαρπώς, Hes. ε, 206. To these must be added the Ep. aor. 2. with redupl. (ἔμαρπον) μέμαρπον, Hes. α, 245. or with ρ dropped (ἔμαῖπον), infin. μαῖπέειν, Hes. α, 231. 304. optat. with redupl. μεμάποιεν, Hes. α, 252.

Μαρτυρέω (υ short), *I bear witness* (for or against a person or of a thing). Μαρτύρομαι (υ long) depon. midd. *I call as a witness*.

In this case the active μαρτύρω, which is not in use, must be considered as the causative to μαρτυρέω, *I cause witness to be borne*; and μαρτύρομαι the midd. of it, *I cause witness to be borne for myself, call to witness*.

Μάσσω, Att. μάττω, *I knead*: fut. μάξω; perf. μέμαχα, Aristoph. Equ. 55; perf. pass. μέμαγμα, ib. 57. Also aor. 2. pass.

See also in note to Μαίομαι, p. 172. another μάσσω which has been erroneously supposed to exist.

Μάχομαι, *I fight*: fut. μαχέσομαι and more generally μαχοῦμαι (compare καθεδοῦμαι under ἴζω); aor. 1. ἐμαχεσάμην; perf. μεμάχημαι. Verbal adj. μαχετέος and μαχητέος.

The perf. μεμάχημαι is in Isocr. Archid. p. 127. b. Another form of the perf. μεμάχεσμαι, found in good manuscripts in Xenoph. Cyr. 7, 1,

14. would be recommended by analogy, but the context makes the common reading preferable, τῶν πρόσθεν ξυμμαχεσασμένων. The form μαχετόν in Plato Sophist. p. 249. c. Rep. 2. p. 380. b. is supported by the authority of good manuscripts.

When in Homer the metre requires a long syllable the reading fluctuates between εσσ and ησ, yet so that the text (at least as it is handed down to us) and a great majority of the manuscripts have in the fut. μαχήσομαι and in the aor. μαχέσσατο*.

The Ionics had also in the pres. μαχέομαι (μαχείοιτο, Il. α, 272. συμμαχέεται, Herodot. 7, 239.), which form therefore as to time is ambiguous, unless perhaps the Ionic prose used as a fut. μαχέσομαι only: see Fisch. 3. p. 131. Schweigh. Lex. Herodot., and compare Il. β, 366. not. Heyn. Homer has, on account of so many short syllables following each other, lengthened each of the vowels in the pres. part. μαχειόμενος and μαχεούμενος. Compare ῥεούμενος.

MA—. To this stem or root belong three poetical verbs†:

1. μέμαα, *I strive after, am eager, desire*; a perf. with the force of a pres., of which however we find in use only the 3. plur. μεμάασι, and the syncopated 1. plur. μέμαμεν, 2. plur. μέματε, 2. dual μέματον, the 3. sing. imperat. μεμάτω, 3. plur. pluperf. μεμάσαν, and the part. μεμαώς of which the fem. is μεμᾶνῖα, and the gen. μεμαῶτος or μεμαῶτος, Il. β, 818. Theocr. 25, 105. compare βεβαῶς and γεγαῶς.—The form μέμαεν in Theocr. 25, 64. is a false reading‡. That all these forms are connected immediately with μέμονα, will be shown under Μένω.

* See Heyne's critical notes on Il. α, 153. β, 801. γ, 137. 254. and on α, 304. β, 377. γ, 393. ο, 633. It would be a very hazardous step therefore to follow Aristarchus and Wolf in introducing the reading with the η in all the passages. Besides, if we wish to observe analogy, we should rather make the εσσ the universal reading, as some of the older critics have proposed: see Heyne on Il. α, 298. Compare the verb Αἰδομαι (for although αἰδέομαι became the common form in a later period, it is still to be looked upon like μαχέομαι), of which the fut. αἰδέσσομαι is the only defensible form in Il. χ, 419. while in Od. ζ, 388. it is opposed by αἰδήσομαι: on this passage see Porson. in Postscripto.

† The three verbs which we have here joined together on account of their having the same letters in the stem, are certainly so similar to each other in meaning also, that no one would take it on himself to

separate them. The identity of the first verb with μέμονα, μένος, will be shown under Μένω; but then it does not unite so immediately with μαίεσθαι, ἐπιμάσασθαι, μάστιξ, (which evidently come from the physical idea of *feeling*), as grammatical and exegetic etymology require. We therefore place together, in pursuance of our present object, three verbs only, leaving to the philosophical philologist to extend the inquiry.

‡ If μέμαεν be a true reading, it is one example among many of the later poets having misunderstood the older ones and attributed to them forms which they never used. At all events it cannot be a perf., but must be an imperf. or aor., like δέδαε which is an aor. with reduplication. Brunck has with some probability preferred μέμονε, but the context requires the imperf. (pluperf.) consequently μεμόνει δέ μιν αἰὲν ἐρέσθαι.

2. *μῶμαι, I desire, seek after* : part. *μώμερος* (Soph. *Œd. C.* 836.) contracted from *μάομαι* ; but the *ω* generally prevails, as in the infin. *μῶσθαι*, Theogn. 769. the imperat. *μῶεο*, Epicharm. ap. Xen. *Mem.* 2, 1, 20. formed as from *μῶμαι*. Compare *μνώεο* from *μνάομαι μνῶμαι* under *Μιμνήσκω*, and *Ζάω* : see also Toup. ad Suid. v. *ὠχρός*.

3. *μαίομαι, I feel, touch; seek for, desire*. To this belong the fut. *μάσομαι*, aor. *έμασάμην*, with *α* short ; but occurring principally in the compounds, as infin. aor. *έπιμάσασθαι*, Od. λ, 591. fut. *έπιμάσσεται*, Il. ε, 190. aor. *έσεμάσατο*, Il. ρ, 564. For that the above present and this aor. answer exactly to each other, we may see by such passages as Od. ι, 441. and 446., confirmed by the analogy of *δαίω δάσασθαι, ραίω ράσασθαι**.—Verb. adj. *μαστός*.

Μεθύω, I am drunken, used only in pres. and imperf., takes its other tenses from the pass., as, *έμεθύσθην*, &c. : for the other tenses of the active, as *έμέθυσα*, &c., belong to *μεθύσκω, I make drunken*†.

Μείρομαι, I share, partake, obtain. The older poets have (beside this present, Il. ι, 616. Theogn. 1228.) a 3. sing. *έμμορε*. This is plainly an aorist in Il. α, 278. *οὐποθ' ὁμοίης έμμορε τιμῆς βασιλεὺς*, “never yet has a king received such honour.” The later Epics use it in the same way, e.g. Apollon, 3, 4. *έμμορες*. And we might perhaps consider it as an aor. in all the Epic passages, even when by the context it has evidently the force of a present, “he has obtained, he obtained, i. e. he has.” In other cases, however, it will be more natural to take it as a perf. (*έμμορα* for *μέμορα*), e.g. in Od. ε, 335. *Νῦν δ' ἄλως έν πελάγεσσι θεῶν έξ έμμορε τιμῆς*, “now is she a partaker of divine honours.” And this is confirmed by the Doric *Έμμόραντι τετεύχασι*, Hesych.‡.

This perf. 2. as well as the aor. 2. belong therefore, according to the analogy given in the note below §, to the immediate meaning, with which the midd. *μείρομαι* was used in the present. The act. *μείρω* (properly *to divide*, whence *μέρος*) had therefore the causative sense *to give out in*

* We find in the lexicons for *μάσασθαι* a present *μάσσω*, fut. *μάσω* ; but there are no grounds for such a present, nor does any such exist. *Μάσσω, μάξω, I knead*, although perhaps akin to it, is a different verb.

† In the well-known Alcaic fragment, instead of *Νῦν χρή μεθύσκειν* we must read *μεθύσθην*, Æolic infin. for *μεθυ-σθῆναι*.

‡ [Thus Passow has *μείρομαι* ; aor. *έμμορον* ; perf. *έμμορα*.]

§ In many primitive verbs the fut. and aor. 1. act. give the preference to the *causative* meaning : the aor. 2. and perf. act., particularly the perf. 2., (perf. midd.) prefer the *immediate* and indeed principally the *intransitive*.

shares, to allot, whence comes the perf. pass., which occurs only in the third person :

είμαρμαι, 3. pers. *είμαρται** (with the syllable *ει* instead of the reduplication like *είληφα, είρηκα, &c.*), *it is allotted by fate, it is fated*: part. *είμαρμένος: ή είμαρμένη* (scil. *μοίρα*) *that which is allotted to any one, his fate, destiny*. Pluperf. *είμαρτο*. Compare *πέπρωμαι* in *Πορεῖν*.

In Apollonius 1, 646. 973. we find in a similar sense *μεμόρηται*, and in 3, 1130. *μεμορμένος*: the latter with the change of vowel to *ο* retained in the perf. pass. as in *ήορτο, άωρτο*, the former according to the analogy of *φέρω φορέω* (see under *Δέμω*), or of *δεδοκημένος* and *έκτόνηκα* (see *Κτείνω*).

Μέλλω, I am about to do a thing, intend to do it: fut. *μελλήσω*; aor. 1. *έμέλλησα, I have delayed doing it*. The Attics add the temporal augment to the syllabic one of the imperfect making *ήμελλον*, like *ήδυνάμην, ήβουλόμην*: see *Βούλομαι*.

Μέλπω, midd. *μέλομαι, I sing, play*. It has no perfect.

Μέλω, I am an object of care or concern, I vex, go to the heart, is used in the active voice principally in the third person; pres. *μέλει, μέλουσι*; imperf. *έμελε*; fut. *μελήσει*; infin. pres. *μέλειν*, fut. *μελήσειν, &c.*, *it is an object of care, &c.* Pass. *μέλομαι, I am careful of, anxious about*, more generally *επιμέλομαι, -ήσομαι, &c.*

The personal use of the active is in its nature rare, according to which it means, for instance, *to be the object of care*, e. g. *ίνα νεπτέροισι μέλω*, Eurip. Andr. 851. Now as this is most commonly said of impersonal objects, the third persons are naturally the most familiar; and thus arose the impersonal usage. The compound *μεταμέλει, it repents*,

* The aspirate on this word may be compared with that on *έστηκα*, and on the presents *ίστημι* and *ίπταμαι*, whence we may conclude that it was intended as a substitute for the reduplication; but this principle, like many others, was observed only partially. We find however a trace of its having extended in the dialects further than might at first appear, by a

frequently recurring form in the Milesian Inscription in Chishull, p. 67. *άφέσταλκα*, which supposes the existence of *έσταλκα*. On the other hand the instances of *είμαρμένος* with the lenis, which Schæfer (Melet. p. 22. and ad Soph. Œd. T. 1082.) has quoted from the later writers, are to be considered as mere sophistry of the later grammarians.

admits indeed of no other. The passive μέλομαι bears exactly the same relation to the imperf. μέλει, as δέομαι does to δεῖ.

The forms of the compound ἐπιμελήσομαι, &c., are generally placed with ἐπιμελεῖσθαι, which is an exactly synonymous sister-form of ἐπιμέλεσθαι; but this latter is declared by the Atticists (see Mær. and Thom. Mag.) to be less pure than the former. Both are, however, of such frequent occurrence in our editions, that no one can decide which was the original reading of any separate passage. Still there is no doubt of ἐπιμέλεσθαι being the older form, to which the inflexion of ἐπιμελήσομαι originally belonged.

The perf. μεμέληκέ μοι has generally the meaning of, *I have been considering about a thing, it has been an object of my care and thought*, e. g. Xen. Mem. 3, 6, 10. But the Epic language has a perf. 2. μέμηλε, Dor. μέμαλε, which has the same meaning as the present, *it lies at my heart, is a source of care and anxiety to me*: to which we must add the pluperf. μεμήλει for ἐμεμήλει with the force of an imperf., Il. β, 614. The same perf. has, however, sometimes the personal meaning of the pass. μέλομαι; in the first place as a real perfect, ταῦτα μέμηλας, *these things hast thou thought carefully about, invented*, Hymn. Merc. 437. and next equally as much like a present, μεμηλώς τινός, *thinking carefully, anxiously about anything, intent upon it*, Il. ε, 708. ν, 297.

The pass. μέλομαι is also used poetically for μέλω, as μελέσθω σοι, Od. κ, 505. ᾗ μελόμεσθα, *cui curæ sumus*, Eurip. Hipp. 60. in which sense we find also the perf. as a pres. and consequently the pluperf. as imperf., σοὶ μεμέλητο, *tibi curæ erat*, Theocr. 17, 46. in which usage it has undergone also an Epic abridgement, as perf. μέμβλεται, pluperf. μέμβλετο, Il. τ, 343. φ, 516. Hes. θ, 61.* like μεσημβρία from ἡμέρα. —[The aor. 1. pass. μεληθῆναι is sometimes used actively, *to have taken care of*, τάφον, Soph. Aj. 1184. sometimes passively, *to be taken care of*, Epig. Ad. 112, 3.—Passow.]

Μέμφομαι, *I blame*: fut. μέμψομαι. Depon. midd. without a perfect.

[This verb occurs first in Hes. ε, 188. and Theogn. 795. 871.; but more frequently in Pindar and Herodotus: it is found also in the Attics, as Thucyd. 7, 77. Plato and Isocrates.—Passow.] The Ionics and Tragedians use in a similar deponent sense the aor. 1. pass. ἐμέμφθην also.

* As no other forms occur than the 3. sing. μέμβλεται, μέμβλετο, a first person μέμβλομαι has been supposed to exist as the present from which these might be

formed. But it is far more correct to compare this with the similar perfects μέμνεο for μέμνησο, and ἀρήρεμαι.

Μένω, I remain : Epic fut. *μενέω*, Attic contracted *μενώ* ; aor. 1. *ἔμεινα* ; perf. *μεμένηκα* *. Verbal adj. *μενετός*, Plato Rep. 1. p. 328. b.

The Ionic and poet. perfect *μέμονα*, *I feel a strong desire, I am determined, I intend*, (Herodot. 6, 84. Il. ε, 482. ω, 657. &c.) belongs to a stem or family differing in meaning from the above *μένω*, as we see from its derivative *τὸ μένος*, from which again is derived another Epic verb, *μενεαίνω, μενένηνα* having in its most common acceptation the same sense as *μέμονα*, e. g. Il. ν, 628. ο, 565. Od. δ, 282. At the same time the analogy of *γέγονα γεγάασιν* &c. leads to one evident remark, that the relation between those two perfects is the same as between *μέμονα* and *μεμάασιν* &c., which latter correspond also in meaning. All this must prevent us from placing *μέμονα*, which could not be done without violence, among the forms of *μένειν, to remain* ; although Euripides, who uses *μέμονε* quite in the old sense at Iph. T. 656. *δίδυμα μέμονε φρήν*, has the same word in another passage (Iph. A. 1495.) for *μένει* ; this latter is however merely an instance of Lyric caprice, without proving anything as to the language.

ΜΕΤΙΩ, or *μετήμι*, Ion. for *μεθήμι* ; of which we find among others the 3. pres. *μετίει*, Herodot. 6, 37. 59. ; the 3. sing. imperf. midd. *μετίετο* (or *ἐμετίετο*) for *μεθίετο*, Herodot. 1, 12. ; the infin. fut. midd. *μεθήσεσθαι* for *μεθίσεσθαι*, Herodot. ; and *μεμετιμένος* part. perf. pass. for *μεθειμένος*, Herodot. According to the analogy of *τίθημι* the 3. sing. pres. should be accented *μετιεῖ*, and *μετίει* should be the imperf. ; see Heyne on Il. ζ, 523. where Wolf now reads in his last edition *μεθειεῖς*. Compare the simple *ἴημι*.

Μηκάομαι, I bleat, cry out : probably a depon. midd. like *μυκάομαι*.

This verb has some simpler Epic forms ; e. g. *μέμηκα* with the force of a pres. whence part. *μεμηκώς*, Il. κ, 362. and fem. with the short Ion. α, *μεμᾶκνῖα*, Il. δ, 435. And as this perf. had the sense of a present, an imperf. *ἐμέμηκον* (Od. ι, 439.) was formed from it, like *πέφυκα ἐπέφυκον*, Hes. α, 76. θ, 673. To this we must add the aor. *ἔμακον*, of which however only the part. *μακών* remains, Il. π, 469. compare Od. κ, 163. Thus this verb is strictly analogous to the Epic forms of *μυκάομαι*.

* The verbs in *μω* (*νέμω, δέμω, βρέμω, τρέμω*) cannot follow the analogy of verbs which have *λ, μ, ν, ρ* as their characteristic, further than the fut. and aor. ; hence in their other tenses they are some-

times defective, and sometimes form them as from a verb in *-έω*, in which latter case *μένω* may be joined with them, as *μεμένηκα, νενέμηκα, δέδμηκα* &c.

Μιάνω, *I stain, defile*: fut. *μιανῶ*; aor. 1. *ἐμίηνα*, Att. also *ἐμίαννα*, Lobeck ad Phryn. p. 24.; aor. 1. pass. *ἐμιάνην*; perf. pass. *μεμιάσμαι*.

At Il. δ, 146. *μάνθην αἵματι μῆροί*, the verb is either the 3. dual or plural. The old grammarians explained it to be for *μιανθήτην*, but of such an abbreviation no other instance is to be found; the moderns have considered it to be for *ἐμιάνησαν*, but the *η* is so unusual in the abridged 3 plur., that no example of it can be adduced even in the dialects*; compare *ἔτυφθεν*, *ἔτυπεν* for *-ησαν*, or *ἔβᾶν*, *ἔδρᾶν*, *ἔδῶν* &c. I consider therefore *μάνθην* to be the dual of a syncop. aor. pass.: (3. sing. *ἐμίαν-το*) 3. dual (*ἐμιάν-σθην*) *ἐμιάνην*, like *δέχθαι*, *ὀρθαί*, in both of which the *σ* is dropped before the *θ*.

Μίγνυμι, or *μίσγω*†, *I mix*: fut. *μίξω*, &c. Pass. aor. 1. *ἐμίχθην*; aor. 2. *ἐμίγην*; perf. *μέμιγμαι*, part. *μεμιγμένος*, Plat. Legg. 12. p. 951. d.

In the old-Attic inscriptions the derivatives of this verb are very often written with *ει*, as *ξύμεικτα*, which shows that the *ι* (except in the aor. 2. pass.) is long. We must therefore write *μῖξαι*.

Μιμνήσκω, *I remind*, has from MNAΩ a fut. *μνήσω* and aor. 1. *ἔμνησα*, &c., Il. α, 407. Pass. *μιμνήσκομαι*, *I remember*, also *I mention*; aor. 1. *ἐμνήσθην*; fut. *μνησθήσομαι*; verbal adj. *μνηστός*. The perf. pass. *μέμνημαι* has the force of a present, *I remember*, whence imper. *μέμνησο*, optat. *μεμνήμην*, Il. ω, 745. Att. *μεμνοίμην* and *μεμνώμην*, Herm. Soph. Œd. T. 49. (whence *μεμνῶτο*, Xen. Cyr. 1, 6, 3. contracted from the Ion. *μεμνεῖμην*, *μεμνέωτο*, Il. ψ, 361.), conj. *μέμνωμαι*, *-η*, *-ηται*, &c.‡. To this perf. belong the pluperf. *ἐμεμνήμην* (whence Ion. 3. plur. *ἐμεμνέατο* for *ἐμέμνηντο*, Herodot. 2, 104.), and the fut. 3. (paullo-post fut.) *μεμνήσομαι*, Herod. 8, 62.

* I must not conceal that in a Cretan inscription in Chishull, p. 111. *διελεγην* occurs as a plural; but as the other Cretan inscriptions in the same collection have *διελεγεν*, it naturally throws great suspicion on the former, which however, whether true or not, would be of very little authority in deciding on a Homeric form.

† [*Μίσγω* is used by Hom. and the Attics, and by Herodot. exclusively, particularly in the pass. voice. The common pres. *μῖγνυμι* is never found in Hom. either act. or pass.: in the fut. he has the midd. *μίξομαι*, and the pass. *μῖγήσομαι*, while Hes. has *μεμίζομαι*.—Passow.]

‡ See *Κτάομαι* with notes.

Ionic abbreviations are (μέμναι) μέμνη 2. sing. indicat. for μέμνησαι, Hom., and μέμνεο imperat. for μέμνησο, Herodot. 5, 105 : compare μέμβλεται under Μέλω.

The radical form μνάομαι, μνώμαι is in the above sense solely Ionic, in which dialect the α is changed into ε, consequently we have 3. sing. pres. μνέεται (like χρέεται from χράομαι), and by the similar Ionic change of αο to εω (like χράομαι to χρέωμαι), we have the part. μνεώμενος : again by the Ionic lengthening of ω to ωω (like γελώντες, ἡβώνοντες, ἡβοίμι ἡβωοίμι), we find the 3. plur. imperf. μνώνοντο, Hom., the imperat. μνώεο, Apollon. Rh., and the part. μνωόμενος, Od. The fut. of μνάομαι is μνήσομαι, but we have also μεμνήσομαι, Herodot. 8, 62. and the aor. 1. midd. ἐμνησάμην, infin. μνήσασθαι with the sense of *to remember*, τινος, Hom. In the meaning of *to woo*, μνάσθαι is used not only in Homer but also in the common language.

Μολεῖν. See Βλώσκω.

ΜΥ—. We will here place the following verbs by the side of each other, that it may be at once seen in what they correspond and in what they differ :

Μνέω, *I initiate into the mysteries*, is regular.

Μύω, (whence also καταμύω, καμμύω) *I shut, close*, e.g. the lips, eyes, &c., and used both transit. and intransit. This verb is regular. Perf. μέμῡκα, *I am shut, I am silent*.

Μύζω, *I emit a sound by compressing the lips and breathing loud through the nose, I moan, grumble* ; aor. 1. ἔμυσα, Hippocr. (of the rumbling of the intestines ; see Foes. and Schneider) : but ἔμυξα, ἐπέμυξαν are used by Homer as sounds of anger and reproach. This latter formation, with γ as its characteristic, is common to many verbs which express the uttering of some sound or exclamation, as κράζω, στενάζω, τρίζω, αἰμώζω, whence μνγμός, στεναγμός, οἰμωγμός, &c.

Μύζω, *I suck* : fut. μυζήσω, &c., from which inflexion first arose, it appears, in a later æra the pres. μυζάω and μυζέω*.

For the part. μεμυζότε see Λιχμάομαι.

Μύσσω, μύττω, but more generally ἀπομύττω, *emungo* : fut. μύξω, &c.—MIDD.

[The simple verb occurs only in the writings of the Grammarians and

* See Hemst. ad Lucian. Tim. 8. and Schneider's Lexicon. That μύζω is the older form appears certain not only from the glosses of Hesychius, who explains μύζει, ἔμυζεν, μύζουσι ; but in Hippocr. π. ἀρχ. 8. we find μύζει and ἔμυζεν, and

in Xen. Anab. 4, 5, 27., where the text now has εἰς τὸ στόμα ἀμύζειν, it is evident that this last form, which occurs nowhere else, is corrupted by the addition of a superfluous α.

as the root of ἀπομύττω, ἐπιμύττω, προμύττω, and of the Lat. *mungo*, *emungo*.—Passow.]

Μῦκάομαι, *I bellow, roar*: Dep. midd.

From the simple stem of this verb the Epics have formed a perf. with the force of a pres. μέμκα, part. μεμκώς, and an aor. ἔμκον. Compare Μηκάομαι.

N.

Ναιετάω, *I dwell*. This Epic verb is never contracted, nor, except in one instance, produced, but is almost invariably found in a purely resolved form, as ναιετάω, Od. ι, 21. ναιετάει, Hes. θ, 775. ναιετάουσι, ναιετόντες, Hom. Conj. ναιετάωσι, Hes. θ, 370. The only instance of the regular production is in the imperf. ναιετάασκον, and of an irregular one in the fem. part. ναιετάωσα*.

Ναίω, *I dwell*, forms its tenses with simple ᾄ†. In the active, however, we find only the aor. 1. (ἐνάσα) ἐνάσσα with a causative meaning, *to cause to inhabit, settle, or cause to be inhabited, colonize, found*. The midd. and pass. fut. νάσσομαι (Apoll. Rh. 2, 747.), the aor. 1. midd. ἐνάσσάμην (ἀπενάσσαστο, Hom.), and the aor. 1. pass. ἐνάσθην have the intransit. sense of *to settle in a place*. The post-Homeric poets, however, use the midd. ἐνάσσάμην in the sense of ἐνάσσα also: see Brunck. ad Apollon. 1, 1356. The perf. νένασμαι is not found before the later poets. See Schneider's Lexicon.

The syncop. aor. καρένασθε, *you have settled yourselves, you dwell*, (comp. Hesych. νάσθαι—οἰκῆσαι) in Aristoph. Vesp. 662. in the anapaests would be remarkable, but both the best manuscripts have καρένασθεν, and the third person suits the passage very well.

See also Νάω, *I flow*.

Νάσσω, *I stop up, I fill in and beat close together* (as earth into a hole): fut. νάξω, aor. 1. ἐναξα: but the perf. pass. is νένασμαι, and the verbal adj. ναστός‡.

* That this was the old traditionary form is clear from the observations of the Grammarians in Schol. Il. γ, 387. in the Etym. M. in voc., and particularly from Aristarchus having written ναιετώσα (Schol. Il. ζ, 415.). Uncritically enough. For if we suppose that Homer, having used ναιετόντες, could not use ναιετώσα, both analogy and the old way of writing lead us to ναιεράουσα, which the manuscripts have here and there, and which in Hymn. 17, 6., is the only reading. And if this be the traditionary form, there

must have been some grounds for it. Compare the imperat. σάω under Σώζω.

† The termination -αίω, like -άζω and -άννυμι, serves to strengthen the pres. where the α is short in the other tenses.

‡ This verb, like ἀφύσσω and some others, follows therefore in its act. voice the general analogy of verbs in -σσω, with a palatic as its characteristic letter; but in the perf. pass. and verbal adj. its characteristic seems to have been a labial: compare βαστάζω, Διστάζω. See also Ἀρμόττω.

The passive formation with the σ , as above given, is most indisputable in the verbal adj. *ναστός*. The perf. *νέασται*, too, is undoubted in Aristoph. Eccl. 840., on which and some other suspected passages see the note to *Νέω* 1. The only trace which I find of the regular form *νένακται* is in Suidas in voc., where it is quoted from Josephus.

Νάω, *I flow*, an old verb, found only in pres. and imperf.; written also *ναίω*. See Schol. Od. ι, 222. On *νώσιν*, &c. see *Νέω* 2.

Νεικέω, *I rebuke, dispute*, retains ϵ in its inflexion, thus fut. *νικέσω*, &c.

[Hom. and Hes. have also, when the metre requires it, an Ion. sister-form *νικείω*, whence 3. conj. *νικείησι*; imperf. *νικέιον* and *νικέεσσον*; fut. *νικέσσω*; aor. 1. *νίκεσσα*, &c.—Passow.]

Νείφω. See *Νέφω*.

Νέμω, *I distribute, allot*: fut. *νემῶ* and *νεμήσω*; aor. 1. *ἐνειμα*; perf. *νενέμηκα*; aor. 1. pass. *ἐνεμήθην* and *ἐνεμέθην**. Verbal adj. *νεμητέος*.—MIDD.

The fut. *νεμήσω* is mentioned by Herodian (post Mær. et Phryn.) and Thom. Mag.; but I find it quoted only from the later writers, Longus p. 55. Schæf. Eurip. Epist. 5. On the other hand *νemeĩσθαι* is in Demosth. Mid. p. 579. infra. [The later writers have also an aor. 1. midd. *ἐνεμησάμην*, Lobeck ad Phryn. p. 742.—Passow.]

Νέφω: 3. sing. *νέφει*, more generally *συννέφει*, *it is overcast with clouds*; or *Ζεὺς συννέφει*, *covers the sky with clouds*, Aristoph. Av. 1489. Perf. *συννένοφεν*.

See Aristoph. ap. Suid. v. *ξυννένοφεν*. The forms of the pres. are also written with the circumflex, as *συννεφεĩ*, *-οῦσα*: see Schneid. Lexicon. The pres. *νείφω* (with the explanation *βρέχω*) which the Grammarians connect with the above verb (see the Etymologica, and Eust. ad Il. α, 420.) is only another way of writing *νίφω*, *to snow*, which the later writers used also of rain: see Stephens in *Νίφω*†.

Νέω, 1. *I heap up*: aor. 1. *ἐνησα*, infin. *νῆσαι*, &c.; perf. pass. *νένημαι* or *νένησμαι*. Verbal adj. *νητός*.

The pres. *νέω* is found only in Herodotus, *περινέειν*, 6, 80. *ἐπινέουσι*, 4, 62.†. Homer has a lengthened form which fluctuates between *νηέω*

* We find *νεμηθῶσιν*, Demosth. Near. 1380. ult. and *νεμεθείσης*, id. Phorm. 956, 12.

† [Passow in his Lex. has the follow-

ing article: *Νέφω*, fut. *νέψω*, perf. *νένοφα*, same as *νίφω*; a rare, nay a suspected form.]

‡ See, however, the following note.

and *νηνέω*. The inflexion follows the former, as the imperf. *νήεον*, Il. ψ, 139. aor. 1. *νήησαν*, Od. τ, 64. infin. *νηῆσαι*, ο, 321. Herodot. 2, 107. aor. 1. infin. midd. *νηῆσασθαι*, Il. ι, 137.

The perf. pass. without *σ* see in Lex. Seguer. 1. p. 13, 24. Thucyd. 7, 87. Xen. Anab. 5, 4, 27. The other form *νένησμαι* seems to me to stand on good grounds in Aristoph. Nub. 1203., where with *ἀμφορῆς νενησμένοι* is the various reading *νενασμένοι*, which being untenable on account of the sense, could have arisen only from the true verb being written with the *σ*. Nor is the reading less sure in Aristoph. Eccles. 838., which I will quote at length: 'Ὡς αἱ τράπεζαί γ' εἰσὶν ἐπινενασμένοι Ἀγαθῶν ἀπάντων καὶ παρεσκευασμένοι, Κλῖναι τε σισυρῶν καὶ δαπιδῶν νενασμένοι. Now the reading of *ἐπινενασμένοι* is quite as untenable as that of *νενασμένοι* (looking at the sense) is certain; and Brunck's emendation *ἐπινεινησμένοι* is now confirmed by the quotation in Phryn. Seguer. p. 13. Ἀγαθῶν πάντων ἐπινένηται ἢ τράπεζα: for the writing with the *σ* is supported here again by the false reading *ἐπινενασμ-* and by the similarity of this case to that quoted above from the Nubes. Lastly, we must examine the passage of Theocr. 9, 9. where *νένασται* is used of a heap of skins, which, it is true, the derivation from *νάσσω* appears to suit: but as the dialect of this poet requires *νένακται*, it would seem, according to the direction of the scholium *σεσώρενται*, that in the passage in question it should be pronounced *νένᾱσται*, i. e. *νένησται*.

2. *I spin*: fut. *νήσω*, &c.; in addition to which was formed, but at an early period, another pres. *νήθω* (like *πλήθω* from *πίμπλημι*, ΠΛΕΩ); and this became afterwards the common form.

It is difficult to decide anything on the usage of *νεῖν* and *νήθειν* in good writers, as the verb occurs so seldom in those which have come down to us. We must therefore content ourselves with the observation of the Antiatticist, *Νήθειν, οὐ μόνον νεῖν*, and with what we gather from the glosses of the Grammarians, that the simpler form was peculiar to the older Ionics and Attics. And herein we find an irregularity of contraction; for while the regular form is *νεῖν*, *νεῖ*, Hes. ε, 779. *ἔνει*, Hesych., the other contractions are invariably quoted by all the grammarians in *ω* instead of *ου*; as *νῶσιν*, Pollux 7, 32. 10, 125. *νῶντα*, Hesych. *νώμενος*, Phot.*. The contraction to *ου* was therefore studi-

* Photius has also *Νῶντος, σωρεύοντος*, belonging therefore to *Νέω* 1. This agrees also very well with the sup-

position, which indeed is pretty certain, that the meanings of *to heap up* (*glomerare*) and *to spin*, are properly the

ously avoided, and from $\nu\omega$, $\nu\omega\nu$ the ω was carried on through the tenses.

The passive forms I find quoted always with the σ ; but it is possible that these came first into use with $\nu\eta\theta\omega$, and that the old form for the meaning of *to spin* was $\nu\acute{\epsilon}\nu\eta\mu\alpha\iota$, to which we are also led by the verbals $\nu\eta\tau\acute{o}\varsigma$, $\nu\eta\mu\alpha$, &c.

3. *I swim*. None of the forms of the pres. are contracted by the Attics in this short verb except those in $\epsilon\iota$ (compare $\Delta\acute{\epsilon}\omega$, *I bind*); thus $\nu\acute{\epsilon}\omega$, $\nu\acute{\epsilon}\omega\nu$, $\nu\acute{\epsilon}\omega\mu\epsilon\nu$, &c., but $\nu\epsilon\hat{\iota}$, $\nu\epsilon\hat{\iota}\nu$, &c. Fut. $\nu\acute{\epsilon}\upsilon\sigma\omicron\mu\alpha\iota$ and $\nu\epsilon\nu\sigma\omicron\upsilon\mu\alpha\iota$ (like $\pi\lambda\acute{\epsilon}\omega$, $\pi\lambda\acute{\epsilon}\upsilon\sigma\omicron\mu\alpha\iota$); aor. 1. $\acute{\epsilon}\nu\epsilon\nu\sigma\alpha$, &c.

An Epic sister-form is $\nu\eta\chi\omega$, and the later prose writers use $\nu\eta\chi\omicron\mu\alpha\iota$, a depon. midd.

4. The poetical verb $\nu\acute{\epsilon}\epsilon\sigma\theta\alpha\iota$, $\nu\epsilon\hat{\iota}\sigma\theta\alpha\iota$, *to go*, more generally *to go away*, *return*, is used in present and imperfect only: the pres. indic. has the force of a future, as $\nu\acute{\epsilon}\omicron\mu\alpha\iota$, contr. $\nu\epsilon\upsilon\mu\alpha\iota$, Epic 2. sing. $\nu\epsilon\hat{\iota}\alpha\iota$ like $\mu\upsilon\theta\epsilon\hat{\iota}\alpha\iota$, $\nu\epsilon\hat{\iota}\tau\alpha\iota$ like $\mu\upsilon\theta\epsilon\hat{\iota}\tau\alpha\iota$.

$\Nu\acute{\iota}\zeta\omega$, *I wash*, takes its tenses from $\nu\acute{\iota}\pi\tau\omega$, an unusual verb in the older writers: fut. $\nu\acute{\iota}\psi\omega$; aor. 1. $\acute{\epsilon}\nu\iota\psi\alpha$, &c.; perf. pass. $\nu\acute{\epsilon}\nu\iota\mu\mu\alpha\iota$.—MIDD.

The pres. $\nu\acute{\iota}\zeta\omega$ is found frequently in Homer, also in Herodot. 2, 172. Aristoph. Vesp. 608. Eurip. Iph. T. 1338. Plat. Symp. p. 175. a. All these writers form $\nu\acute{\iota}\psi\omega$, &c.: while the pres. $\nu\acute{\iota}\pi\tau\omega$ occurs only in the later writers*, except in one single Homeric passage, Od. σ , 178.; and this is the more remarkable, as in ten others the reading is $\nu\acute{\iota}\zeta\epsilon\upsilon\nu$. See Damm.

$\Nu\acute{\iota}\sigma\sigma\omicron\mu\alpha\iota$, *I go*, *return to*. Two questions have been started respecting this verb, one as to its orthography and another as to its inflexion. With regard to the first, we find $\nu\acute{\iota}\sigma\omicron\mu\alpha\iota$, Il. ψ , 76. $\nu\acute{\epsilon}\acute{\iota}\sigma\epsilon\sigma\theta\epsilon$, Eurip. Phoen. 1240. $\acute{\alpha}\pi\omicron\nu\iota\sigma\acute{o}\mu\epsilon\theta\alpha$, Apollon. Rh. 3, 899., and in each case the manuscripts fluctuate between $\epsilon\iota\varsigma$, $\epsilon\iota\sigma\sigma$, $\iota\sigma$, $\iota\sigma\sigma$. The form $\nu\acute{\epsilon}\acute{\iota}\sigma\sigma\omicron\mu\alpha\iota$ is found in the best manuscripts, (whence we infer that the vowel is long independently

same. Nor is this at variance with the $\acute{\epsilon}\pi\iota\nu\acute{\epsilon}\omicron\upsilon\sigma\iota$ of Herodot. quoted at the beginning of No. 1.; for the Ionics constantly use this form, like all those from verbs in $\epsilon\omega$, without contraction. On the other hand we are warranted in supposing that the Attics from $\nu\epsilon\hat{\iota}\nu$ *to heap up*, *to*

spin, formed $\nu\omega\sigma\iota$, from $\nu\epsilon\hat{\iota}\nu$, *to swim*— $\nu\acute{\epsilon}\omicron\upsilon\sigma\iota\nu$.

* Thom. Mag. admits both forms; $\kappa\alpha\iota \acute{\epsilon}\nu\iota\pi\tau\epsilon \kappa\alpha\iota \acute{\epsilon}\nu\iota\zeta\epsilon\nu$: for this is the reading of the manuscripts. The note of Hemsterhuys, which exactly reverses the usage, is incorrect.

of the *σσ*,) and its authenticity is further supported by the cognate forms *νέομαι*, *νείομαι*, as well as by its being actually found in inscriptions of the purest times, Bœckh Pind. Ol. 3, 10. On the other hand usage was in favour of *νίσσομαι* (see Etym. M. p. 606, 12.); and the Grammarians seem to have agreed in writing the pres. *νίσσομαι*, the fut. *νίσσομαι*, Eustath. Il. ψ, 76. Heyne Il. ι, 381. There are other passages with the same doubtful orthography, as *νείσονται*, Hes. Op. 235. *νείσσομένων*, Theog. 71. Gaisf., both with the various reading *νισσ.*; and *νίσσονται*, Scut. 469. This uncertainty of the reading leaves the second question equally undecided: for in the three passages first mentioned the sense is that of a future; but then in the verbs which signify *to go*, the present has frequently the force of the future, as in *εἶμι* and *νέομαι*, Il. ν. 186. ο, 577.: thus in Il. ψ, 76. if we read *νίσσομαι* we have the future, if *νίσσομαι* we have the present with the meaning of a future: compare also the scholium in the passage of Euripides. On the gloss of Hesychius *νείσαντο*, until we know to what it refers, nothing can be said.

Νίφω, *νείφω*. See *Νέφω*.

Νοέω, *I think*, has in the Ionic writers the same contraction and accentuation as *βοάω*; e. g. perf. *νένωμαι*; pluperf. *ένενώμην*, whence 3. sing. *ένένωτο* for *ένενόητο*, Herodot. 1, 77. and the compound aor. 1. part. *έννώσας* for *έννοήσας*, ib. 1, 86. See the note on *Βοάω*.

Νυστάζω, *I nod* (as being sleepy), *I sleep*: fut. *νυστάσω* and *νυστάξω**: but all the derivatives are formed with the palatic letter, as *νυστακτής*, &c.

Ξ.

Ξέω, *I shave, scrape*, retains *ε* in the inflexion, and takes *σ* in the passive: thus fut. *ξέσω*, Epic *ξέσσω*.

Ξυρέω, *I shave, shear*, has more commonly in the midd. *ξύρομαι*; aor. 1. *έξύραμην*; but the perfect is *έξύρημαι*.

The midd. form *ξύρομαι* is Ionic; but it occurs in Attic writers, as *ξυρούμενον*, Alexis ap. Athen. 13. p. 565. b. In the later writers the pres. *ξύράω* was common, but the inflexion in *-άσω* is never found. See Lobeck ad Phryn. p. 205. Passow has also another later form *ξυρίζω*, *ξυρίζομαι*.

* See Stephan. Thesaur. in *κατανυστάζω*. Fisch. 2. p. 328. Asclep. Epig. 10. (*ένύστασε*).

Ξύω, *I shave smooth, polish*: fut. ξύσω, &c. It takes σ in the passive: ξύσασθαι, aor. 1. midd. *to polish for one's self, for one's own use*, Xen. Cyr. 6, 2, 11.

O.

Ὀδύρομαι, *I lament, bewail*; depon. midd. with both trans. and intrans. sense. The act. appears to have never been in use.

Ὀδύσσομαι, *I am enraged with, I hate*. Neither this pres. nor ὀδύω, ὀδύζω, or ὀδύζομαι appear to have been ever in use; but we find in Hom. an aor. 1. midd. (ὠδυσάμεην) -αο, -ατο and 3. plur. without the augm. ὀδύσαντο, part. ὀδυσάμενος; also 3. sing. perf. pass. with the force of a pres. ὀδῶνσται for ὠδυσται, Od. ε, 423.

Ὄζω, *I send forth a (good or bad) smell*: fut. ὀζήσω; aor. 1. ὠζησα, Aristoph. Vesp. 1059.; perf. with the force of the pres. ὄδωδα. Generally with gen. of the thing or part from which the smell proceeds.

The inflexion ὀζέσω, ὠζεσα is found in the Ionic (Hippocr. De Steril. 10. De Superfet. 10.) and the later writers.

Οίγω, or οἴγνυμι, *I open*: fut. οἴξω; aor. 1. ῥῆξα, part. οἶξας: but the Epics generally separate the diphthong in the augmented forms, as in the aor. 1. ῶιξεν, ῶιξαν, and in the imperf. pass. ῶίγνυντο. In prose the following compound is in use:

ἀνοίγω, ἀνοίγνυμι. In the augmented tenses the syllabic augment is added to the temporal as in the imperf. ἐφνοχόει from οἶνοχόεω, ἐήνδανε from ἄνδανω; thus imperf. ἀνέωγον; aor. 1. ἀνέωξα (infin. ἀνοῖξαι), &c.; perf. 1. ἀνέωχα; perf. 2. ἀνέωγα. This last tense had from a very early period (Hippocr., &c.) an intransitive meaning, *I stand open*; which however was unknown to the Attics, who in this sense used the perf. pass. ἀνέωγμαι. See Lobeck ad Phryn. pp. 157. 158.

In the dialects, as in Herodot., Theocr., &c., we find the aor. 1. with the regular augment ἀνῶξα; and in the later writers the act. ἥνοιξα, pass. ἥνοίγην, &c., Fisch. III. pp. 36. 37.

Οἰδέω, *I swell*. For this verb with the forms οἰδάω, οἰδάνω, οἰδαίνω, we cannot lay down any fixed usage. We can only observe that the formation in -ήσω is the only one for all four forms; and that the two last are used also in a causative sense. See Stephens' Thesaur.

Οἰμώζω, *I bewail*: fut. οἰμώζω* and οἰμώξομαι; aor. 1. ὤμωξα.

Οἶομαι, *I think*: imperf. ὥόμην; fut. οἰήσομαι; aor. 1. ὤήθην, infin. οἰηθῆναι, part. οἰηθείς. The 1. pers. sing. of both pres. and imperf. was also pronounced in a syncope form, οἶμαι, ὥμην. The 2. pers. sing. of the pres. οἶει, (like βούλει and ὄψει) was not only the Attic form, but almost the only one in use in the common language.

The old grammarians (see Thom. Mag. in voc.) laid it down as a rule, that the form οἶμαι was used only of things *fixed and certain*, consequently merely a milder expression for "I am convinced, I know well." That is to say, οἶμαι, ὥμην was a kind of interjectional phrase introduced into a sentence without much stress laid upon it, like our expression "I believe," which in different languages is used in courtesy to soften the harshness of a positive assertion; and which frequently arises from a slight irony incorporated, as it were, into the tone of polished conversation. We can readily imagine that this must have been particularly natural to the Attic language: and the necessary result therefore was, that as soon as it was wished to give the word its *proper* force, it was generally pronounced at full length. If now we read this οἶομαι, for example, in the two passages of Isæus (pp. 50, 22. 58, 14.) which are adduced in a note on Thom. Mag. as supposed instances of a contrary nature, we shall feel that the tone of the sentence loses by it. And the further we extend our observation the more we shall find the above rule verified. One thing however may fairly be presumed, that in order to follow it up in all cases, we ought to have the reading more certain than it can possibly be made where the difference in the forms is so slight.

The Epics make use also of the active οἶω, but only in the present; more frequently they separate the diphthong, ὀἶω, and in the middle ways, ὀτόμαι, in which the *ι* is long: and in this form, which has the midd.

* [Passow says that the Attic fut. is οἰμώξομαι, not οἰμώζω, which last occurs only in the Orac. Sibyll.: see Jac. anim. in Athen. p. 170.]

as well as the pass. aorist, we find only the regular inflexion; e. g. pres. *οἶμαι, δῖται* &c., part. *οἶόμενος*; imperf. *ωἶόμην*; aor. 1. pass. *ωἶσθην*, part. *οἶσθείς*; aor. 1. midd. *ωἶσάμην*, whence in Hom. 3. sing. without the augment *οἶσατο*, and part. *οἶσάμενος*. This Epic form of the verb has the collateral meaning of *to conjecture, to foresee*; in which sense we find it in the Ionic prose of Arrian, *οἶσθῶσι* (Ind. 13, 5.), which however may also be written *οἶσθῶσι*. From *ωἶσθην* the later (not Attic) writers formed again an infin. aor. *οἶσθῆναι* with the part. *οἶσθείς*: and Aratus has with the common formation an aor. 1. infin. midd. *οἶσασθαι*, used by still later writers in prose: see Lobeck ad Phryn. p. 719.

Οἵχομαι, I go, I am gone: imperf. (or aor.) *ψόχόμην, I went away*; fut. *οἰχήσομαι*.

Although the radical meaning of this verb is, as we shall see in the next paragraph, simply *to go*, yet an established usage has existed in the common language from Homer's time, by which *οἵχομαι* never means *I am going*, but always *I am gone*. We will first prove this by a number of decisive passages. At Il. ο, 223. ἦδη Ἐννοσίγαιος Οἵχεται εἰς ἄλα δῖαν, after it had been before said δῦνε δὲ πόντον ἰών. At ε, 472. πῇ δὴ τοι μένος οἵχεται ὃ πρὶν ἔχεσκες; see also ξ, 11. Again ἐκπέφηνγ', οἵχεται φρουδος, Aristoph. Acharn. 208. Πόσον χρόνον δὲ μητρὸς οἴχονται πνοαί; how long has thy mother's breath been gone? Eurip. Or. 440. compare also 844. In Xenophon we find many instances; e. g. (addressing a dead body) οἴχῃ δὴ ἀπολιπὼν ἡμᾶς, Cyrop. 7, 3, 8. see also 5, 4, 11. 6, 1, 45. and Anab. 3, 1, 32. This usage is continued in the imperf. *ψόχόμην, I was gone*; as Penelope says to her son, οὐ σ' ἔτ' ἔγωγε Ὀφείσθαι ἐφάμην, ἐπεὶ ᾤχεο νηὶ Πύλονδε, when I heard that thou wert gone to Pylos, Od. π, 24. See also Pind. P. 4, 145. and Xen. Cyr. 3, 2, 27. It may also be understood in the same sense when at the end of a spirited narrative a phrase is added with *ᾤχετο*; e. g. Οὕτω δὴ οὗτος μὲν ᾤχετο οἱ δὲ Μῆδοι παρῆσαν: this man was now gone, when the Medes came, Xen. Cyr. 4, 6, 5. In the majority of passages however this imperfect cannot without force be made to signify more than simply *he went away*, e. g. Χώμενος δ' ὁ γέρων πάλιν ᾤχετο, Il. α, 380. Ἀκούσαντες δὲ οἱ Χαλδαῖοι ταῦτα ᾤχοντο οἴκαδε, Xen. Cyr. 3, 2, 14. compared with 8, 3, 28.

That the original meaning of *οἵχεσθαι* was simply *to go*, without the addition of *away*, is clear not only from the sister-form *οἰχνέω*, but from the compound *ἐποίχομαι, I go to or towards*, as well as from some passages of Homer, in which the simple verb, but never in the pres. conj. (*quære*, is this accidental?), is used in that original sense: e. g. κατὰ στρατὸν ᾤχετο πάντῃ Ὀτρύνων μαχέσασθαι, Il. ε, 495. and Ἐννῆμαρ μὲν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο, α, 53. with some similar passages.

Now that particular use of the present mentioned in the last paragraph may be explained, like many others, from the oral language: for whoever goes, is gone: whence "he is going thither" is much the same as "he is gone hence." But all such original ideas lose by custom their exact meaning; and so *οἶχεται* was used of one who had been gone a long time, who had been long arrived at some other place, or who had quite disappeared from the world. But as soon as the thing is no longer actually present, the difference between the person being then just *going away*, or being supposed to be *on the road* to his place of destination, is in most cases unimportant. Although therefore *ᾔχετο*, as imperf. of the common *οἶχεται*, meant, wherever it was necessary and the context showed it, *he was gone*; yet it generally signified, agreeably to its origin, *he went, went away*. And the future had the same meaning; e. g. *ἐπειδὴν πῶ τὸ φάρμακον . . . οἰχήσομαι ἀπὼν εἰς μακάρων δῆ τινος εὐδαιμονίας*, Plat. Phæd. 115. d.

From what has been said, a perf. of this verb is superfluous for general use; it does however sometimes occur (e. g. *ᾔχημαι*, Ion. *οἶχημαι*, Herodot. 4, 136.), but in the common language in the compounds only, in which therefore *παροίχομαι* and *παρώχημαι*, *παρωχημένος* are synonymous; see Stephan. Thesaur. and Sturz. Lex. Xen.: and so is the other compound in Herodot. 4, 136. *αἱ ἡμέραι διοίχηνται*, compared with Soph. Aj. 973. *Αἴας διοίχεται*. In the older language the perf. is found in an *active* form also (*ᾔχηκα*) which will therefore connect it with *οἰχνέω*: it is however rare, and in Homer occurs but once, viz. in *παρώχηκεν*, *is past*, Il. κ, 252.; of more frequent occurrence is the form *οἶχωκα**, which has exactly the common meaning of *οἶχομαι*; e. g. *οἶχωκ', ὄλωλα*, Soph. Aj. 896. *οἶχωκώς*, Herodot. 8, 108. *οἰκωχότας*, 9, 98. In this last writer *οἶχώκεε*, 8, 126. and *παροίχώκεε*, 8, 72. are evidently pluperfects with the force of an imperfect; but at 1, 189. 4, 127. 165. *οἶχώκεε* is exactly the same as *ᾔχετο* in the common language, that is to say used as an aorist, probably because the expression, "he was gone," marked the momentary act of going away†. [An Ion. 3. plur. pluperf. *ἐπώχατο* also occurs, but seldom. A regular fut. *οἶξομαι* is found in some manuscripts in Herodot. 2, 29.—The pres. *οἶχέομαι*, contracted by the Ionics to *οἶχεῖμαι*, is met with only in Leon. Tar.: for the act. *οἶχω* there is no authority.—Passow.]

* The formation of this perf. corresponds exactly with that of *ὄχωκα* from *ἔχω*; thus *οἶχω*, perf. *οἶχα*, with redupl. *οἶκωχα* (for the *ι* of the second syllable could be omitted for no other reason than because there was one in the first; compare *δεῖδεκτο* from *δεῖκνυμαι*), and thence, by transpo-

sition of the two palatic letters, *οἶχωκα*.

† It is certain that the common meaning of *ᾔχετο* may be explained in this same way, that is to say as a pluperf., *οἶχεται* having the force of a perf.: but the view which I have taken of it appears to me simpler.

Οἶω. See Οἶμαι and Φέρω.

Ὀκέλλω, *I land*, has (beside the pres. and imperf.) only the aor. ὤκειλα, infin. ὀκεῖλαι, &c. : τὰς νῆας ὤκελλον, *they stranded*, &c., Herodot. 8, 84.

Ὀλισθάνω, *I slip up or off from* : fut. ὀλισθήσω ; aor. 2. ὤλισθον, infin. ὀλισθεῖν, part. ὀλισθών.

The form ὀλισθαίνω is not Attic : see Porson ad Phœniss. 1398. Bast. Ep. Cr. p. 248. Isolated instances of its occurrence in the older writers, (as in Plat. Lys. p. 216. c. compared with Cratyl. p. 427. b.), are but little to be depended on : in the later writers, as Lucian, &c., it is found very frequently*.—An aor. 1. ὠλίσθησα is also used by the later writers ; see Lobeck ad Phryn. p. 742. Passow has also a perf. ὠλίσθηκα.

Ὀλλυμι†, *I destroy, annihilate* : fut. ὀλώ ; aor. 1. ὤλεσα ; perf. ὀλώλεκα. Midd. *I perish, am undone* ; fut. ὀλοῦμαι ; aor. 2. ὠλόμην ; to which belongs the perf. 2. (perf. midd.) ὄλωλα.

The intransitive forms ὠλόμην and ὄλωλα serve at the same time for passives (ἀπολωλέναι ὑπό τινος : compare Ἀποθανεῖν), whence the proper forms of the pass. are not used ; none but writers of a very late period having ὠλέσθην, ὄλεσθῆναι, Lobeck ad Phryn. p. 732.

Of the same æra is also the fut. ὀλέσω‡, e. g. Long. 3, 17. ἀπολέσων, Lucian. Asin. 33. The examples quoted from Attic writers in Lobeck p. 746. are not critically examined.

From the perf. act. was formed an Epic sister-form of the present, ὀλέκω§, of which (both in the act. and midd.) Homer has only the pres. and imperf. ; the latter without the augment, ὄλεκον, ὀλέκοντο. Compare ἐμέμηκον under Μηκάομαι.

In Il. τ, 135. stands the iterative imperf. ὀλέεσκεν, which supposes an imperf. ὤλεον not quite agreeable to analogy. Heyne has adopted the reading ὄλεσκεν, which would be the iterative aorist ; but the itera-

* [According to Porson ὀλισθάνω is the only form used by good writers, but ὀλισθαίνω is found in Aristoph. Equ. 494. and is therefore as pure Attic as the other : ὀλισθέω on the contrary is not a genuine form.—Passow.]

† If we compare the analogy of ἄγνυμι, &c. with this verb, we shall see that the latter is an euphonic change for ὀλνυμι.

‡ [What can Buttmann mean by stating ὀλέσω to be the usage of the later writers only? We find it in Od. ν, 399. Hes. ε, 178. and ὀλέσσω, Il. μ, 250.—Ed.]

§ [Beside this Epic pres. we find ὀλλω, ὀλέω, ὀλέσκω, which are not Greek, ὀλυνέω, which is suspected, and ὀλλύω in Hesych.—Passow.]

tive imperfect is the only tense to suit the passage, therefore the various reading ὀλέκεσκεν ought to have been adopted long ago.

The part. aor. midd. ὀλόμενος, beside its proper meaning (e. g. ὡς σ' ὀλόμενον στένω, Eurip. Or. 1384.), is used as an adjective with the active sense of *destructive*, ὀλομέναν Ἐριννύν, Phœn. 1036. In the Epic poets, who on account of the metre can have only οὐλόμενος, the adjectival usage is the only one, and generally in the active sense with μῆνις, Ἄρη, &c. : but it has also the strictly passive meaning *wretched*, *undone*, οὐλομένης ἐμέθεν, τῆς τε Ζεὺς ὄλβον ἀπηύρα, Od. σ, 273.

[At Il. θ, 449. ὀλλῦσαι is the regular pres. part. fem. Ὀλέσσαι is the Ep. aor. infin. in Hom. and Hes.—Passow.]

Ὀμνῦμι, *I swear*: fut. ὀμοῦμαι, -εῖ, -εῖται, &c., infin. ὀμείσθαι* ; the other tenses take an ο in the inflexion, as aor. 1. ὤμοσα ; perf. ὀμώμοκα ; perf. pass. ὀμώμοσμαι, part. ὀμωμοσμένος ; but in the remaining forms and in the aorist the Attics generally drop the σ, as in 3. sing. perf. pass. ὀμώμοται, and aor. 1. pass. ὤμόθην.—The middle occurs in the compounds, e. g. ἐπωμοσάμην.

From the σ having been properly admitted into those forms only in which the three μ followed each other, we see that it was done for the sake of euphony ; and consequently they never appear without it. But it was afterwards transferred to some of the other forms, perhaps however not in the pure Attic writers. Thus in Demosth. c. Olymp. p. 1174, 8. the reading has always been ὑπομοθέντος, and in Demosth. c. Leptin. p. 805. extr. ὀμώμοται has been restored from the best manuscript†.

[Homer generally uses the aor. 1. without the augment, and frequently with double σ, ὀμόσσαι, &c. In the simple verb he has the imperf. ὤμνῃε as from ὀμνύω, but in the compound ἀπώμνῃ, Od. β, 377. In Herodot. 1, 153. is the Ionic part. pres. ὀμοῦντες as from ὀμόω.—Passow.]

Ὀμόργνυμι, *I wipe off*: fut. ὀμόρξω ; aor. 1. ὤμορξα ; aor. 1. midd. ὤμορξάμην, infin. ὀμόρξασθαι, &c. This verb is inflected according to the analogy of ἄγνυμι, δείκνυμι, &c. —Midd.

* This verb is formed according to the analogy of ἄγνυμι : compare also Δείκνυμι, Ὀλλυμι.

† In Andoc. de Pace, p. 27, 43. the text still has ὀμοσθήσεται ; in Hy-

perides ap. Schol. Aristoph. Plut. 725. ὑπομοσθείσης ; and in Eurip. Rhes. 816., without any necessity from the metre, ὀμώμοσται.

Ὀνίνημι, *I am of use to, I help*: (no imperf. act. *) fut. ὀνήσω; aor. 1. ὤνησα. Midd. ὀνίναμαι, *I derive assistance, advantage*; fut. ὀνήσομαι; aor. 2. ὠνήμην, -ησο, -ητο, &c., part. ὀνήμενος (Od. β, 33. ω, 30.); but the other moods of this aorist have the *a*, as optat. ὀναίμην, infin. ὄνασθαι; and the indicative also borrowed this formation, but not until a later period, ὠνάμην.

On this peculiarity of the aorist see Lobeck ad Phryn. pp. 12. 13. Hence ὤνασθε in Eurip. Herc. 1368. and occurring in that passage only, well deserves our consideration. For a further account of this aor. ὠνάμην and the similar one from ὀνομαι, see the latter verb. The aor. pass. ὠνήθην is also found (instead of ὠνήμην) in Xen. Anab. 5, 5, 2. Theocr. 15, 55.

This is one of those verbs formed by the reduplication of the first syllable like ἀραρίσκω, ἀκαχίζω; only that in this case the vowel of the reduplication is *ι* (as in γιγνώσκω, δίδωμι, &c.), and it is substituted for the vowel of the root, as the temp. augment *η* is in ἀκήκοα, &c.; thus ὀνάω (whence ὠνάμην) ὀνίνημι, like ἀτάλλω ἀτιτάλλω, and ὀπτεύω ὀπιπτεύω. There is however no instance of ὀνάω, ὀνέω or ὀνημι being used by any writer.

The 3. sing. pres. act. ὀνίνησι and the midd. ὀνίναμαι are found in Homer, Plato, and others: but those forms in which there was anything displeasing to the ear were not used, and their places were supplied by the synonymous ὠφελεῖν. This was the case for instance with the imperf. act. †; and for the same reason it might also seem very likely that the infin. act. ὀνίναναι would have been avoided. This however cannot be asserted positively; and there is even great probability in Matthiæ's suspicion that ὀνίναι in Plat. Rep. 10. p. 600. d. may be a corruption of this word †.

Ὀνομαι, *I think lightly of, reject with disdain*, 2. sing. ὀνοσαι, 3. plur. ὀνονται, imper. ὀνοσο and ὀνοσσοῖς, opt. ὀνοίμην, ὀνοιτο (compare δύνωμαι, δύναιτο, &c. under Δύναμαι); fut. ὀνόσομαι, whence in Hom. the infin. with double *σ*, ὀνόσσεσθαι; aor. 1. pass. ὠνόσθην; aor. 1. midd.

* See Grammat. ap. Herm. de Em. Gr. Gr.

† [The imperf. midd. however occurs in Plato. The perf. ὤνημαι is also found, but rarely.—Passow.]

‡ The manuscripts fluctuate indeed between ὀνίναι, -ίναι, -εῖναι, -ῆναι, and Bekker has thence adopted ὀνηῆναι; but I

cannot prefer that aor. 2. act. (unknown in any other instance, and used here for the common ὀνήσαι,) to Matthiæ's correction; particularly as the imperf. is the only tense naturally suited to that passage.

§ Τῶν μηδὲν κατόνοσσο, Arat. 1142. according to the Paris manuscript.

ὠνοσάμην, whence in Hom. the opt. ὀνοσαίμην, -αιο, -αιτο, and infin. with double σ, ὀνόσασθαι.

From a comparison of the forms we see that this is exclusively an Ionic and Epic verb, a formation in *μι* from the root or stem ONOΩ. We must not therefore consider, as others frequently have done, ὄνομαι, ὄνονται, ὄνοιτο, &c. as forms of the common barytone conjugation.

The inflexion of this verb however is certainly nothing more than a lengthening of the simple root ON- by the insertion of the vowel *ο*, to which we are led by two Homeric forms: viz.

1. Aor. ὤνατο, Il. ρ, 25. This Homeric form is separated from the ὤνατο of the later language belonging to ὀνίνημι, not merely by its meaning, but, if accurately examined, by its form also; only that this latter difference happens to be not marked by a difference of letters. That is to say, ὀνίνημι, ὀνίναμαι is a formation in *μι* with the radical vowel *α*, ONA-: ὠνάμην therefore bears the same relation to it as ἐστάμην, if it were in use, would to ἵσταμαι, or as ἐπτάμην actually does to ἵπταμαι, and it is the aor. 2. midd. Whereas the formation of ὄνομαι from ONO- is not to be unnecessarily confounded with the formation from ONA-, but is to be traced back, as in other similar cases, to the simple stem or root ON-*. According to this ὠνάμην is the aor. 1. midd. of ONΩ; or (which is the same thing) the aor. 2. ὠνόμην, ὤνετο, &c. took the Ionic *α*, making ὤνατο, like εὔρατο, &c.

2. Pres. οὔνεσθε, Il. ω, 241. Here the *ο* of the radical syllable is lengthened, as in οὐλόμενος. It stands therefore for ὕνεσθε, and this again for ὄνοσθε, which is singular; as there was no metrical reason for forming this particular present from the simple stem†.

ONΠ-. See Ὀράω.

Ὀπνίω, *I marry, cohabit with*, loses in the inflexion the *ι*; thus fut. ὀπύσω, &c., Aristoph. Acharn. 255.

* [The radical idea of the old root ONΩ was perhaps *to speak of a person in his absence, give him a good or bad character*; whence ὄνομα (by some incorrectly derived from νέμω), *a good or bad name*; and the same double meaning was originally in ὀνειδος (likewise a derivative from this word), as in the Lat. *honus*: ὀνίνημι on the other hand belongs to a different root, and has no connection with ὄνομαι.—Passow.]

† Both ancient and modern commentators, mistaking the Epic language, were led by the explanation ὀνησιν ἔχερε to place this form under ὀνίνημι. But grammatical analogy gains nothing by

such an arrangement, for the pres. ὀνεσθε is as strange in connection with the root ONA- as with ONO-. Yet Hesychius has the glosses Οὐλιᾶσθε (corrupted from οὐνάσθε), Οὔνεσθε and Οὔνοσθε, all three with that false explanation; for all evidently refer to the Homeric passage. From this and from Aristarchus writing ὀνόσασθε we see clearly how uncertain the reading was from the earliest times; and I have no doubt therefore that the old and genuine one was οὔνοσθε; nay, this becomes a certainty by the occurrence of the same phrase in the 2. sing. ἡ ὄνοσαι . . .; Od. ρ, 378. therefore in plur. ἡ (ὄνοσθε) οὔνοσθε . . .;

[According to Piers. ad Mœr. p. 278. and Porson on Od. δ. 798. the old and genuine form was *ὀπίω*; compare Schæf. Schol. Par. Apoll. Rh. 1, 45.—Passow.]

Ὀράω, *I see*: imperf. with double augment *ἑώρων* (see *ἀνοίγω* under *Οἶγω*); perf. *ἑώρακα* or *ἐώρακα**; from the verb *εἶδω* (which see) were borrowed the aor. 2. *εἶδον*, imper. ἴδε Att. *ιδέ* (see *ἐλθέ* under Ἔρχομαι), opt. ἴδοιμι, infin. *ιδεῖν*, part. *ιδών*. Midd. aor. 2. *εἰδόμην*, imper. *ιδού* (as an interjection *ιδού*, *ecce*), infin. *ιδέσθαι*; and from an unusual stem *ΟΠ* . . . the fut. in the midd. form *ὄψομαι* (*I shall see*). The perf. pass. is either *ἑώραμαι* (*ἑόραμαι*), or *ῶμαι*, *ῶψαι*, *ῶπται*, &c., infin. *ῶφθαι*; but in the aor. 1. pass. the Attics use only *ῶφθην*, while the later writers formed this tense from *ὀράω*, as infin. *ὀραῖσθαι*. Verbal adj. *ὀρατός* and *ὀρατέος*, or *ὀπτός*† and *ὀπτέος*. The midd. *ὀρασθαι*, *ιδέσθαι* is in the simple verbs solely poetical.

The regular imperf. of *ὀράω* is *ῶρων*, Ion. *ῶρεον* from the Ion. pres. *ὀρέω*, Herodot. 2, 148.; compare *ἤντεον* from Ἀντάω, and *μνέεται*, *χρέεται* under *Μιμνήσκω*. We find also an Epic 2. sing. pres. midd. *ὀρήαι* or *ῶρηαι* (for *ὀράη* or *ὀράεαι*), as from *ῶρημαι*, Od. ξ, 343. If we adopt the latter accentuation we must suppose it formed as from a verb in *μ*; if the former (which is expressly mentioned by Eustath. p. 548, 40. Basil.), we form *ὀράεαι ὀραῖαι* like *μυθέεαι μυθεῖαι*, and we can

* The general form of this perfect as handed down to us in all the writers both of the Attic and common dialect is *ἑώρακα*. But as in Aristoph. Plut. 98. 1046. Av. 1572. and in Comic. ap. Athen. 1. p. 15. 7. p. 279. a trisyllable was required, Dawes (Misc. p. 202. and 313.) introduced as an Attic form the Ion. *ῶρακα*. There were however other passages where this did not suit; these he altered arbitrarily, substituting for instance in Aristoph. Thesm. 32. 33. *ἑώρας*: and he supported his general principle by the analogy of *ἑάλων* and *ἑλῶκα*, both Attic forms. Tyrwhitt however (ad Dawes. p. 454.) quoted two passages of the Alexandrine comic poet Machon, from Athen. 6. p. 244. with *ἑώρακα*, as *Μὴ παρεώρακεν Ἀρχεφῶν* . . . and *Πτολεμαί' ἑώρακα πρῶτος* . . ., both of which verses re-

quire *ἑώρακα*. Now as all the passages where Dawes wrote *ῶρακα* (except two totally corrupted in Athen. 2. p. 49.) become quite regular by adopting Tyrwhitt's emendation, *ἑώρακα* has been considered an undoubted Attic form, and adopted in all the above-mentioned passages: see Porson ad Eurip. Phœn. 1367. Reisig ad Aristoph. p. 73. Meineke ad Menand. p. 119. And in support of this reading the *o* is actually found in the Cod. Ravenn. of Aristoph. Plut. 1046. Thesm. 32. 33. At the same time it must be remembered that in other passages there is very strong traditional authority in favour of the old reading *ἑώρακα*, which must then be pronounced occasionally as a trisyllable.

† This same *ὀπτός* is also formed from *ὀπτάω*, *I roast*, consequently for *ὀπτητός*, as in Lat. *assus* for *assatus*.

easily see why the η was preferred to the α , a change not uncommon in the Epic language, as in $\pi\rho\omicron\sigma\alpha\nu\delta\acute{\eta}\tau\eta\nu$ and the infinitives in $-\acute{\eta}\mu\epsilon\nu\alpha\iota$ and $-\acute{\eta}\nu\alpha\iota$. The 3. sing. imperf. midd. $\acute{\omicron}\rho\acute{\eta}\tau\omicron$ or $\acute{\omicron}\rho\eta\tau\omicron$, having come down to us only as a various reading of Zenodotus for $\acute{\omicron}\rho\acute{\alpha}\tau\omicron$, cannot certainly with any propriety be admitted into Homer's text, as long as $\acute{\omicron}\rho\acute{\alpha}\tau\alpha\iota$ and $\acute{\omicron}\rho\acute{\alpha}\sigma\theta\alpha\iota$ stand in other passages without a similar various reading. The other grammarians call this not an Ionic but a Doric form; which no doubt Zenodotus knew as well as they, otherwise he would have written $\acute{\omicron}\rho\acute{\eta}\nu$, $\acute{\omicron}\rho\acute{\eta}$, $\kappa\omicron\iota\mu\acute{\eta}\tau\omicron$, &c. Whatever it is, we may be sure that it was a reading founded on old copies, which Zenodotus was unwilling to erase. To account for it we have no occasion to have recourse to the formation in $\mu\iota$. We should rather say that the infin. in $-\acute{\epsilon}\mu\epsilon\nu\alpha\iota$ being a sister-form of that in $-\epsilon\iota\nu$ may be supposed to exist in the contracted shape also, and as there is no other Epic sister-form for $-\acute{\alpha}\nu$ and $-\epsilon\iota\nu$ than that in $-\acute{\eta}\mu\epsilon\nu\alpha\iota$, the natural supposition is that this belongs to the same contraction. There are instances enough in the Epic language of η used for $\epsilon\epsilon$, which is still further supported by a remark of Heraclides in Eustath. ad Od. v, 287. p. 735, 15. Basil., that "the Dorians, whose dialect is used by the old Attics, said $\acute{\epsilon}\pi\lambda\eta\nu$, $\acute{\epsilon}\rho\acute{\rho}\eta\nu$ for $\acute{\epsilon}\pi\lambda\epsilon\epsilon\nu$, $\acute{\epsilon}\rho\acute{\rho}\epsilon\epsilon\nu$." At all events we must remember that a great portion of the Doric dialect is at the same time archaisms, and therefore not surprising in the Epic language. And the infin. in $-\acute{\eta}\mu\epsilon\nu\alpha\iota$ is proved to be pure Doric by $\acute{\alpha}\rho\iota\theta\mu\acute{\eta}\mu\epsilon\nu\alpha\iota$ in Tim. Locr.—The imperfect generally used by Homer is (always without the augment) the 3. sing. act. $\acute{\omicron}\rho\acute{\alpha}$, midd. $\acute{\omicron}\rho\acute{\alpha}\tau\omicron$, and plur. $\acute{\omicron}\rho\acute{\omega}\nu\tau\omicron$.

[Homer has used this verb both in a contracted and resolved shape, as $\acute{\omicron}\rho\acute{\omega}$, $\acute{\omicron}\rho\acute{\alpha}\varsigma$, $\acute{\omicron}\rho\acute{\alpha}$, $\acute{\omicron}\rho\acute{\alpha}\nu$, $\acute{\omicron}\rho\acute{\omega}\nu$, $\acute{\omicron}\rho\acute{\omega}\sigma\alpha$, $\acute{\omicron}\rho\acute{\omega}\mu\alpha\iota$, $\acute{\omicron}\rho\acute{\alpha}\tau\alpha\iota$, $\acute{\omicron}\rho\acute{\alpha}\sigma\theta\alpha\iota$, $\acute{\omicron}\rho\acute{\omega}\mu\epsilon\nu\omicron\varsigma$, 3. sing. opt. $\acute{\omicron}\rho\acute{\omega}\tau\omicron$, 3. plur. $\acute{\omicron}\rho\acute{\omega}\tau\omicron$, Hom. Epig. 14, 20. again $\acute{\omicron}\rho\acute{\omega}$, $\acute{\omicron}\rho\acute{\alpha}\varsigma$, $\acute{\omicron}\rho\acute{\omega}\nu$, $\acute{\omicron}\rho\acute{\omega}\sigma\alpha$, 2. plur. opt. $\acute{\omicron}\rho\acute{\omega}\tau\epsilon$, for $\acute{\omicron}\rho\acute{\alpha}\omicron\iota\tau\epsilon$, $\acute{\omicron}\rho\acute{\omega}\tau\epsilon$ (Il. δ , 347), $\acute{\omicron}\rho\acute{\alpha}\sigma\theta\alpha\iota$, &c.—Passow.]

From the root $\omicron\pi$ — comes the Ion. perf. (2.) $\acute{\omicron}\pi\omega\pi\alpha$, never used by the Attic prose writers; and thence in the Od. we find the 3. sing. pluperf. $\acute{\omicron}\pi\acute{\omega}\pi\epsilon\iota$, in Herodot. $\acute{\omicron}\pi\acute{\omega}\pi\epsilon\epsilon$, 1, 68. 5, 92, 6. 7, 208. but at 3, 37. $\acute{\omicron}\pi\acute{\omega}\pi\epsilon\epsilon$ is a pure perfect: compare $\acute{\epsilon}\acute{\omega}\theta\epsilon\epsilon$ under $\epsilon\theta\omega$.

In the compounds $\acute{\epsilon}\pi\acute{\omicron}\phi\omicron\mu\alpha\iota$ must be distinguished from $\acute{\epsilon}\pi\iota\acute{\omicron}\phi\omicron\mu\alpha\iota$. The former is the common fut. of $\acute{\epsilon}\phi\omicron\rho\acute{\alpha}\nu$ occurring in Il. ξ , 145. Od. η , 324.; the latter has the particular sense of *to select, choose*, Il. ι , 167. Od. β , 294. which $\acute{\epsilon}\phi\omicron\rho\acute{\alpha}\nu$ never has. And it is a singular fact that of both forms we find an aor. 1. midd. (the simple being never used*), as

* [Passow speaks of the aor. midd. $\acute{\omega}\psi\acute{\alpha}\mu\eta\nu$ being merely a rare form, whence the 3. plur. opt. $\acute{\delta}\psi\acute{\alpha}\iota\nu\tau\omicron$ in Herm. Soph.

Ced. T. 1271. See Lobeck ad Phryn. p. 734.]

for instance, ἐπόψατο, from ἐφορᾶν, in Pind. Fr. 58. Böeckh.; and ἐπι-
ώψατο, *he chose*, in an old Attic expression, for which see Piers. ad Mær.
v. ἐρῶνφόροι*.

Ὀρέγω, *I stretch out, reach out*: fut. ὀρέξω, &c. with accusative.
Pass. and midd. *I desire*, with genitive; e. g. aor. 1. infin. midd. ὀρέ-
ξασθαι, Xen. Mem. 1, 2, 15. aor. 1. pass. ὀρέχθην, ibid. 16.

In the poets the midd. occurs also in its proper meaning, *I stretch
myself out*, or with ποσσίν, χερσί, &c. *I stretch out my feet, hands*; in
which sense is found also the perf. pass. ὀρώρεγμαι, 3. plur. ὀωρέχα-
ται, Il. π, 834. and 3. plur. pluperf. ὀωρέχατο, Il. λ, 26.

Ὀρνυμι†, *I raise, excite, put in motion*: fut. ὀρσω; aor. 1. ὤρσα,
part. ὀρσας, and frequently in Hom. the Ionic aor. ὀρσασκε for ὤρσε.
Midd. ὀρνυμαι, *I raise myself, rise up*; imperf. ὠρνύμην; aor. 2. ὠρό-
μην, or more frequently by syncope (ὥρμην) 3. sing. ὤρτο, imper. ὀρσο,
Epic ὀρσεο (like αἰεσεο, λέξεο‡), contracted ὀρσεν, Il., 3. sing. conj. ὀρη-
ται, Od., infin. ὀρθαι§ for ὀρέσθαι, part. ὀρμένος for ὀρόμενος: for an
account of these syncopated forms see ἔγεντο under Γείνομαι.

I know of no authority for the fut. midd. ὀρσομαι, instead of which
Homer has (from a fut. 2. ὀροῦμαι) the 3. sing. ὀρεῖται (Il. ν, 140.);
but the various reading ὀρηται as aor. 2. conj. may very well be pre-
ferred to the future.

With the above are joined two reduplicated forms:

1. ὀρωπα, a perf. belonging to the immediate meaning of the middle,
I am risen up. Of this form Homer has only the 3. sing. ὀρωπε, conj.
ὀρώρη; pluperf. ὀρώπει and ὠρώπει, Il. σ, 498.

2. (ὥροπον) ὥροπεν, aor. 2. with redupl. according to the analogy of
ἤραπεν, ἤκαχεν, &c.; see note on ἀγαγεῖν under Ἄγω. Like ἤραπεν it
has generally a causative meaning and is therefore the same as the aor.
1. ὤρσα: but like that perfect it has sometimes the immediate mean-
ing; and this was the foundation of an earlier opinion, according to

* The same phrase ought undoubtedly
to be restored to Plat. Legg. 12. p. 947. c.
in the following passage, "a hundred
youths from the Gymnasia οὓς ἀν οἱ
προσέκοντες ἐπόψωνται," where the
common reading is ἐπόψονται, but the
best manuscript has ἐπόψωνται, which is
evidently a corruption of that old Attic
and unusual form.

† [Homer forms his imper. from the verb
in μι, ὀρνῦθι, ὀρνῦτε, but the rest of the
pres. and the imperf. from ὀρνύω (-υ-).—
Passow.]

‡ See ἐδύσετο under Δύω and οἶσε
under Φέρω.

§ This perfectly regular form was for a
long time ejected from Il. θ, 474. by ὠρ-
θαι, because ὀρθαι was considered to be
the perfect (see Heyne), the cause of the
abbreviation being unknown. But Ho-
mer never uses the perf. ὠρμαι, while he
has the aor. ὤρτο, ὀρσο, ὀρμενος fre-
quently. The true reading ὀρθαι is now
restored to the text from the most un-
doubted sources.

which ὥροε was supposed to be a perfect with the quantities transposed, which idea seemed also supported by Il. ν, 78. Οὕτω νῦν καὶ ἐμοὶ περὶ δούρατι χεῖρες ἄαπτοι Μαιμῶσιν, καὶ μοι μένος ὥροε, νέρθε δὲ ποσσὶν Ἑσσυμαι. But as the aoristic meaning of this form is firmly established by analogy and usage, ὥροε must be understood here as well as elsewhere to indicate the moment of his courage being first roused, and indeed in this passage ἡγέρθη might have been joined with the pres. and perf. quite as well as ὥροε.

Beside the above Homer has from a perf. pass. ὀρώρεμαι the 3. sing. ὀρώρεται (Od. τ, 377. 524.) and the conj. ὀρώρηται (Il. ν, 271.). In the Epic language are three similar perfects ἀκήχεμαι, ἀρήρεμαι, ὀρώρεμαι: and as from ΑΧΩ, ἡκαχον came a perf. pass. ἡκαχμαι, so from ἄρηρα and ὄρωρα were formed ἀρήρμαι, ὀρώρμαι, and all three were smoothed off into their present shape according to the analogy of the formation in ἐω: thus the conj. ὀρώρηται is quite as agreeable to analogy as κέκτωμαι, &c. is from κέκτημαι.

Another Homeric form is ὀρέοντο (Il. β, 398. ψ, 212.), which is not quite according to analogy, particularly if supposed to be the same as ὠροντο. But according to form it can be only an imperfect; and if we examine the passages more closely we shall see that it belongs to a peculiar meaning. It is said of the Greeks, that Ἀνστάντες ὀρέοντο κεδασθέντες κατὰ νῆας: here ὀρέοντο being joined with the aor. κεδασθέντες must mean *they hastened, rushed*; and the same of the winds, τοὶ δ' ὀρέοντο ἡχῇ θεσπεσίῃ νέφεα κλονέοντε πάροιθεν: see Hesych. &c. This is never the meaning of ὠρνυντο, &c. We must therefore suppose a separate verb ὀρέομαι* derived from OPΩ: and we find the pres. of such a verb in the epitaph on Hesiod given by Pausanias (9, 38.) Ἡσιόδου, τοῦ πλεῖστον ἐν Ἑλλάδι κῦδος ὀρεῖται, which must mean not *arises*, still less *will arise*, but *rushes in every direction, is spread far and wide*.

Lastly, there is a difficult form ὄρονται in Od. ξ, 104. ἐπὶ δ' ἄνερες ἐσθλοὶ ὄρονται, *the herdsmen over the herds*. Here the old grammarians, as the meaning of the verb is not clear, supposed a separate verb ὄρομαι with the meaning *I take care of*; of which ὄροντο, at Od. γ, 471. (where the same phrase recurs) would be imperfect†. But at Il. ψ, 112. we find in the same sense of an overlooker or superintending servant, ἐπὶ δ' ἀνὴρ ἐσθλὸς ὀρώρει. I know of no other way to

* [Passow has given this verb a place in his Lexicon, and supposes it to be synonymous with ὄρνυμαι.]

† [Passow has the following article:

Ὀρομαι (from οὖρος, ὀράω) *I watch,*

keep watch, Od. ξ, 104. Others place the verb in this passage under OPΩ, ὄρνυμι; but neither ὄρω nor ὄρομαι is ever found in actual usage, and the sense of the passage is contrary to it.]

reconcile these passages, but to suppose a separate verb ὄρομαι synonymous with ὀρέομαι; then ἐπόρομαι will mean, *I bestir or busy myself about anything*: while in the third passage, where the metre would not admit of the same form, the pluperf. ἐπὶ . . . ὀρώρει was substituted for it with the sense of, *he had bestirred himself, had risen up* (to accompany them.). Thus in both passages the preposition ἐπὶ gives of itself the idea of *guard or protection*.

Ὀρύσσω, -ττω, *I dig*: fut. ὀρυξω, &c.; perf. (with Attic reduplication) ὀρώρῃχα; pluperf. ὀρωρύχων; perf. pass. ὀρώρυγμαι, Xen. Cyr. 7, 5, 7. MIDD. e. g. aor. 1. infin. ὀρύξασθαι, Herodot. 1, 186.

In the later writers the reduplication of the perfect was dropped and the temporal augment substituted for it, particularly in the pass. ὠρυγμαι, of which we may see instances from the time of Polybius in Lobeck ad Phryn. p. 33. Whether we ought to suffer ὠρυκτο, 1, 186. and ὠρυκται, 2, 158. to remain in the text of Herodotus, when we find ὀρώρυκτο only a few lines afterwards in the former passage, I will not venture to decide.

Ὀσφραίνομαι, *I smell* (something): fut. ὀσφρήσομαι; aor. ὠσφρόμην: see note under Αἰσθάνομαι. [It is joined with accus. in Herodot. 1, 80.; in the later writers as Ælian, Lucian, &c. with genitive.—Passow.]

The pres. ὀσφράσθαι was also an Attic form, Antiphanes ap. Athen. p. 299. e. ὀσφράται, Lucian Piscat. 48.

Instead of ὠσφρόμην we find, but less frequently, ὠσφράμην, whence ὀσφραντο, Herodot. 1, 80, 26. see εἰλάμην under Αἰρέω and εὐράμην from Εὐρίσκω. The aor. 1. midd. ὠσφρησάμην came also into use among the later writers (Arat. Dios. 223. see Lobeck ad Phryn. p. 741.), as did also from the regular inflexion other forms, e. g. aor. 1. pass. ὀσφρανθῆναι, verbal adj. ὀσφραντός, &c., and that in Aristotle.

[This verb was used also as a passive with the meaning of *to be smelt*, but only by the later medical writers, who have likewise the active ὀσφραίνω τινά τι, *I give a person something to smell at*, Lobeck ad Phryn. p. 468. But the presents, which have been erroneously derived from aorists, as ὀσφρω, ὀσφρομαι, ὀσφράω, ὀσφρέω and the like, are not Greek.—Passow.]

Οὐλόμενος. See Ὀλλυμι.

Οὔνεσθε. See Ὀνομαι.

Οὐρέω, *mingo*: imperf. (with syllab. augm.) εὐόρουν*; fut. midd. οὐρήσομαι; perf. act. εὐόρηκα. Beside the regular infin. οὐρεῖν, Hes. ε, 760. the common language used οὐρῆν, like ζῆν†.

Οὐτάω, *I wound*: fut. οὐτήσω; aor. 1. οὔτησα; aor. 1. pass. οὐτήθην. The following Epic forms belong to a syncopated aorist with a short (like ἔκταν, ἔκτα; see ἔγνων under Γιγνώσκω:), as 3. pers. sing. οὔτ᾽α, infin. οὐτάμεναι and οὐτάμεν, part. pass. οὐτάμενος. Beside the above Homer has the pres. οὐτάζω, with its aor. 1. οὔτ᾽ασα, and perf. pass. οὔτασμαι; also the imperf. οὔτασκε and οὐτήσασκε.

Ὀφείλω, *I owe, I ought, I must*: fut. ὀφειλήσω, &c. The aor. 2. ὤφελον is used only as a wish, as ὤφελον ποιῆσαι, *oh that I had done it!* also with εἶθε and ὥς: so ὤφελες, ὤφеле *oh that thou hadst . . . , that he had . . . , &c.*

There are some Ionic forms of the present which come immediately from ὀφειλέω, as ὀφειλεούση, ὀφειλεύμενος, Euseb. Philos. ap. Stob. S. 44. p. 309.

Homer uses ὀφέλλω sometimes as a separate verb with the sense of *I increase, enlarge*, sometimes as synonymous with ὀφείλω‡.

The form ὤφελον, -ες, -ε (the 1. and 2. pers. plur. were not in use) had no augment either in the Ion. dialect, in the whole range of Greek poetry (except what was strictly Attic), or in the later prose, e. g. ὀφελον, -ες, -ε; and in this form as well as in the other the Epics doubled the λ whenever the metre required it, as ὤφελλον, ὤφελλε, ὀφελλον, &c. But Hesiod has in a similar case ὤφειλον; Μηκέτ' ἔπειτ' ὤφειλον ἐγὼ πέμπτοισι μετεῖναι, ε, 172. Εἶθε μοι . . . ὤφειλες δοῦναι, Fragm. Me-lamp. ap. Tzetz. ad Lycophr. 682. And there is no doubt that the imperfect, however it may have been written, was the true old form of

* This verb, like ὠθέω and ὠνόεμαι, took the syllabic augment instead of the temporal; thus, προσεούρουν, Demosth. c. Conon init. ἐνεουρηκότας, Aristoph. Lys. εὐόρει, Lucian. Conviv. 35. Compare εἶκα under Εἶκω.

† Οὐρῆν is joined by the Grammarians Gaza and Chrysoloras (see Fisch. 1. p. 127.) with πεινῆν and διψῆν as an acknowledged form; we may therefore be sure that they had precedents for it from the older Grammarians.

‡ That this verb is sometimes written in Homer ὀφείλω (Il. λ, 686. 688. 698.), and sometimes ὀφέλλω (Il. τ, 200. Od. γ, 367. θ, 332. 462.), is an old mistake naturally arising from tradition. Without wishing to prove the affinity of the two meanings, I have still no doubt of the Homeric form for both being ὀφέλλω; consequently the three verses in Il. λ. ought properly to be written the same as the others.

this wish, "it was my duty to have been there, I ought to have been there." The common ὤφελον arose therefore entirely from a quick pronunciation of the above formula, and has the appearance only of an aor. 2.

Of ὀφέλλω, *I increase*, there is in Homer an anomalous 3. sing. opt. ὀφέλλειεν, Il. π, 651. Od. β, 334. If we call this word a present, its irregularity will be quite unexampled. But by a closer examination of the verse in the former of the two passages we shall see that the subject of it is not Hector but Jupiter, who was then in the act of making his decision. In this case then the aor. is the proper form, and it is the more natural one in the other passage. But the aor. of ὀφέλλω can be no other than ὤφειλα, opt. ὀφείλειεν; and it is not at all improbable that the Rhapsodists, who had but an obscure feeling of analogy, being reminded by this form of the meaning of ὀφείλω, might have altered it to the clearer but less analogous ὀφέλλειεν*.

Ὁφλισκάνω, *I am guilty* (of a crime), *incur* (as a punishment): fut. ὀφλήσω; perf. ὤφληκα; aor. ὤφλον, infin. ὀφλεῖν, part. ὀφλών, Elmsl. Aristoph. Ach. 689. and Eurip. Heracl. 985.

A pres. ὀφλω is nowhere found, and wherever ὤφλον occurs, it presupposes a juridical decision or something equivalent to have already taken place; while ὀφλισκάνω†, ὠφλίσκανον represents the investigation as still continuing, and in a metaphor borrowed from common life describes the situation of one who is constantly exposing himself to something unpleasant, as ὀφλισκάνει γέλωτα, *he incurs laughter, makes himself ridiculous*, and the like. Bekker was therefore quite right in accenting ὀφλεῖν for ὀφλειν according to the reading of the best manuscripts in Plat. Alcib. I. 35. (p. 121. b.): but with regard to ὀφλών for ὀφλων we must not decide too hastily: compare Πέφνων. The aor. 1. προσοφλησται (Alciph. 3, 26.) belongs therefore to the later forms enumerated in Lobeck's Parerg. c. 5.

Among the Ionic resolutions in Herodotus, one of the most remarkable is that of the 3. pers. of the imperf. εε for ε in three verbs, ἔψεε, ἐνείχεε, ὤφλεε, Herodot. 1, 48. 1, 118. 8, 26. See also ἐώθεε under "Εθω.

It is clear that ὤφλον is properly the aor. of ὀφείλω according to the

* If all the above suppositions are correct, it will follow that there was an old verb ὀφέλλω, imperf. ὤφελον, aor. 1. ὤφειλα with a twofold meaning; 1. *I increase*: 2. *I owe*: of which the former became obsolete, and the latter took in the present the form of ὀφείλω.

† Some verbs have a pres. both in -σκω and -άνω, as ἀμβλίσκω, ἀμβλισκάνω: see ἀλύσκαυε under 'Ἀλύσκω: but in ὀφλισκάνω no other present is in use than the one thus doubly strengthened by combining both terminations.

analogy of ἤγρετο and ἤλθον; and that the other forms for this particular meaning were framed after it.

Π.

Παίζω, *I sport, joke*: fut. παίζομαι and παιζοῦμαι; whence the later writers formed an aor. 1. ἔπαιξα, perf. pass. πέπαιγμαι, &c.; but in the Ionic and pure Attic dialect the aor. 1. is always ἔπαισα and the perf. pass. πέπαισμαι*, notwithstanding their similarity to the same tenses in παίω.

[This verb does not occur at all in the Iliad; but in the Odyssey we find (beside the pres. and imperf.) the imperat. aor. παίσατε, Od. θ, 251. On the other hand the later writers, as Plutarch, &c., have the regular Dor. aor. infin. παῖζει; the aor. 1. pass. ἐπαίχθην; perf. act. πέπαιχα, perf. pass. πέπαιγμαι, Lobeck ad Phryn. p. 240.—Passow.]

Παίω, *I strike*, is regular. The pass. takes σ.—MIDD. as aor. 1. ἐπαίσατο, Xen.

The Attics have another fut. παίήσω, which is more in use than the regular one, Aristoph. Nub. 1125. Lys. 459.

Παλαίω, *I wrestle, struggle*: fut. παλαίσω; aor. 1. ἐπάλησα, whence 3. sing. opt. παλήσειε, Herodot. 8, 21. where however one manuscript has παλαίσειεν. The pass. takes σ.

Πάλλω, *I shake, swing*: aor. 1. ἔπηλα, Soph. El. 710. Pass. aor. 2.

Homer has also the aor. 2. act. with the reduplication in the compound part. ἀμπεπαλόν: and the syncop. aor. 2. midd. πάλτο, Il. ο, 645. In Callimachus l. 64. we find the aor. 1. midd. infin. πήλασθαι.

Πάομαι, *I acquire*, occurs only in its aor. 1. ἐπᾱσάμην, infin. πᾱσασθαι; and perf. πέπᾱμαι†, 3. sing. pluperf. πέπᾱτο. This verb was used exactly like κτάομαι, κέκτημαι. The aorist is found only in the poets; the perfect and pluperfect in prose also, e. g. in Xenophon.

The aorist of this verb is sufficiently distinguished from the aorist of πατέομαι, *I eat*, (although they are written the same,) by the α of the former being long while that of the latter is short. The perfect of the latter differs by having the σ‡.

* See Πιέζω.

† A false reading πέπαμμαι, as also πολυπᾱμμων, is now banished from the printed text. Compare the subst. πᾱμα, κτῆμα.

‡ Schneider in his Lexicon attempts to unite these two verbs, but he does it by etymological art, which ought to have no influence on grammatical treatment.

Πάσσω, Att. πάττω, *I strew, sprinkle, besprinkle*: fut. πάσω (υ -); perf. pass. πέπασμαι.—MIDD. See Πλάσσω and Ἀρμόττω.

Some of the forms of this verb are written the same as those of πατέομαι.

Πάσχω*, *I suffer*: fut. πείσομαι as the fut. midd. of πείθω; perf. 2. πέπονθα (from the stem ΠΙΕΝΘ- as seen in the subst. πένθος); aor. 2. ἔπαθον. Verbal adj. παθητός†.

Beside the above, we find the following old sister-forms; in Od. ρ, 555. a fem. perf. part. πεπᾶθυια, which supposes a perf. πέπηθα according to the analogy of ἀραρυῖα and others under Ἀραρίσκω: and in Æschyl. Agam. 1635. in the Iambics the aor. 1. part. πήσας (from an aor. ἔπησα). The fut. πήσομαι is uncertain‡.

We find also in Homer a syncopated perf. πέποσθε for πεπόνθατε, like ἐγρήγορθε for ἐγρηγόρατε, by an imitation of the passive termination: that is to say, as soon as in πεπόνθατε the θ preceded the τ, it was changed to σ (as ἴδμεν, ἴστε) and the ν was dropped, making πέποστε; a transition was then made to a passive form πέποσθε.

Πατάσσω, *I strike*, is regular: it was used by the Attics in the active voice only. See Πλήσσω.

Πατέω, *I tread*, is regular. The pres. pass. accidentally coincides with the following verb.

Πατέομαι, *I taste, eat*, an Ion. depon. midd.: aor. 1. ἐπᾶσάμην, infin. πάσασθαι; perf. πέπασμαι. That these forms belong to each other is proved by identity of usage (e. g. Herodot. 1, 73. and 2, 47. ἐπάσαντο and πατέονται τῶν κρεῶν:), as well as by the exact analogy of δατεῖσθαι, δάσασθαι.

Παύω, *I cause to cease, stop*: fut. παύσω; aor. 1. ἔπαυσα, &c.: there are no traces of a perfect. Midd. παύομαι, *I cease*: fut. πεπαύσομαι§; perf. pass. πέπαυμαι, *I have ceased*, i. e. *I no longer continue to do so*; aor. 1. midd. ἐπαυσάμην; aor. 1. pass. ἐπαύθην and ἐπαύσθην||; the former, Ionic and

* Döderlein has a very good remark, that while from ΠΑΘ- is formed Πά-σκω by affixing the termination -σκω, the aspiration of the θ, which disappears, is thrown on the κ, making Πάσχω.

† The fut. παθήσω, which is quoted by the old Grammarians, rests on a false separation of ἐπαθήσω.

‡ It occurs here and there as a various reading, e. g. in Herodot. 9, 37. Xen. Cy-

rop. 7, 3, 10. See also Schweigh. Index to Polybius.

§ [The regular fut. midd. is παύσομαι, but the purer Attic writers prefer πεπαύσομαι, Soph. Ant. 91. Piers. ad Mær. p. 293.—Passow.]

|| [There is said to have been also an aor. ἐπάην, Chæroboscus A B. 3. p. 1324.—Passow.]

perhaps old Attic, is found in Hes. *θ*, 533. Herodot. 1, 130.; while the latter is preferred by Thucydides and the Attics who followed him*.

The imperat. act. *παῦε* is very commonly used in the immediate sense for *παύου*: and there is one instance mentioned of the aor. *ἔπαυσα* in this same sense, viz. Od. *δ*, 659. *Μνηστῆρες δ' ἄμυδις κάθισαν καὶ παῦσαν ἀέθλων*, but the excellent Cod. Vindob. 56. has *Μνηστῆρας*, according to which the subject of the verb is the two chief suitors mentioned in the verse before. By this emendation the connection of the whole sentence becomes so much more natural, that it helps to prove the truth of the reading. Compare also the Ambrosian Scholium.

Πείθω, *I persuade*: fut. *πείσω*; aor. 1. *ἔπεισα*†; perf. *πέπεικα*. Pass. *πείθομαι*, *I am persuaded, I believe, I obey*: fut. midd. *πείσομαι*; perf. pass. *πέπεισμαι*, *I have been convinced, therefore I believe firmly*; aor. 1. *ἐπέισθην*: to which we may add the perf. 2. *πέποιθα*, generally with the intransitive sense, *I trust*.

In *Π*. *β*, 341. *δ*, 159. we find a syncop. 1. plur. pluperf. *ἐπέπιθμεν* for *ἐπεπίθειμεν*. In this form, as in *ἐκέκραγμεν* from *κράζω*, *εὐλήλουθμεν* from *ἐλήλυθα* under *ἔρχομαι*, and several others, everything between the root and the termination is dropped: and as some of these perfects (*κέκραγα*, *πέποιθα*, &c.) have the force of a pres., they have also an imperative ending in *θι*, as *κέκραχθι*, *πέπεισθι*, *Æschyl. Eum.* 602. in which latter the diphthong of the root is retained.

Poetry has also (see the Indexes of Aristoph. and Eurip.) the aor. 2. act. *ἔπιθον*, *πιθών* for *ἔπεισα*, &c. and an aor. 2. midd. *ἐπιθόμην*, *πιθου*, *πιθέσθαι* for *ἐπέισθην*, &c. The Epic language never uses the act. aor. without the redupl., *πέπιθον*, *πέπιθε*, *πεπίθοιμι*, &c.; but in the midd. it has the usual *πιθέσθαι*. The reduplicated form of the midd. (at least in the only passage where it occurs) belongs as to meaning to *πέποιθα*, e. g. *πεπίθοιθ' ἐφ' αὐτοῦ θυμῷ*, *Π*. *κ*, 204.; as does the act. *πεπιθών*, *Pind. Isth.* 4, 122.†

From this aor. 2. arose again other active forms, as fut. *πεπιθήσω*, and *πιθήσω*, aor. 1. *ἐπίθησα*, and part. *πιθήσας*: but with this difference,

* It must be observed, however, that even in Thucydides (2, 77. 5, 91. 100.) the reading *παυθῆναι* has been restored from the best manuscripts.

† [Of this tense Homer has only the

opt. *πέιστε*, Od. *ξ*, 123.—Passow.]

‡ Bæckh says the same of the simple aor. part. *πιθών*, *Pyth.* 3, 28. (50.), but I cannot subscribe to his opinion.

that *πεπιθήσω* has the meaning of *to persuade*, but *πιθήσω*, *πιθήσαι* the intransitive sense of *πείθομαι* and *πέποιθα*, *to obey* or *follow*; *to trust to*.

Such is the distinction which must be observed, if we follow our present Homeric text. But here our attention is at once arrested by the circumstance, that according to this rule *πεποιθώς* and *πιθήσας* would be used in many passages indifferently, without distinction of sense or metre. Now it should be observed, that *πεποιθώς*, of which the established meaning has always been, *trusting to, relying on, fretus*, never occurs in any other sense; as *ῥηυσὶ, λαοῖς, χεῖρεσσι, ἀλκί, ποδωκείησι, πεποιθώς*, &c.: while we cannot but feel, that in opposition to these the following two passages, *φρεσὶ λευγαλέησι πιθήσας*, Il. ι, 119. and *ἀναιδέηφι πιθήσας*, Hes. ε, 357. express a very different idea, viz. *obeying* or *yielding to*; which sense the future of the same verb has also in the only passage where any part of it occurs beside the participle; e. g. *πιθήσεις, thou wilt obey*, Od. φ, 369. In the same way when at Il. δ, 398. Tydeus, having slain all the Thebans, (who lay in wait for him,) excepting Mæon, spares him alone, *θεῶν τεράεσσι πιθήσας*, it is quite clear that he does it “*in obedience to the signs of the gods.*” When, however, at ζ, 183. Bellerophon attacks and kills the terrible Chimæra, and the same expression is used, *θεῶν τεράεσσι πιθήσας*, the word can mean nothing more than *trusting to, confiding in*. But we find in the same sense at Il. μ, 256. speaking of the Trojans attacking the Grecian walls, *Τούπερ δὴ* (i. e. of Jupiter,) *τεράεσσι πεποιθότες*: which passage alone makes it very probable that *πεποιθώς* was also the original reading in the other, viz. ζ, 183. And this supposition is strengthened by Il. ν, 369. Od. φ, 315. where our text reads *πιθήσας* in the same sense of *trusting to*, but the manuscripts actually have the various reading *πεποιθώς*. It is therefore very probable that through the affinity of the two readings, and the similarity of the expressions, both verbs were very early confounded together; and that *πεποιθώς* was also the original reading in Il. λ, 235. ρ, 48. χ, 107. and Hes. ε, 669.

Πείκω, *I shear, comb*: fut. *πέξω*, &c. Compare the Ion. *δέξω* from *δείκνυμι*.—MIDD. In the Attic language the pres. *πεκτέω* was in use*.

* As the verb occurs but seldom, (in the former sense *κείρειν* is more usual, in the latter *κτενίζειν, ξαίνειν*) little can be said with any certainty on the use of its forms. Whether *πέκω* is ever found I know not. Stephens has *πεκόμενον δέρμα*, but without giving the passage from which he has taken it. The Epics have *πέικω, πέξω*, &c.; and this is the only formation which occurs. That the old Grammarians also considered *πέικω* as the pres. of *πέξω*, is clear from Schol.

Theocr. 5, 98. Etym. M. νν. *πέσκος* and *πέικω* (p. 667, 40.) Etym. Gud. ν. *πέικω* (p. 456.). Aristophanes has *πεκτεῖν* and *πεκτούμενον*: but whether *πέκτειν* or *πεκτεῖν* is doubtful. In Pollux 7. c. 33, 1. we find *πέκτειν* as a pres. of *πέξατο*, but through a misunderstanding the text of our editions has *πέκειν*. See Jungermann's note. Thus we see that the simple stem *πέκω* was strengthened by the Attics to *πέκτω*, which again was changed to *πεκτῶ*, like *ρίπτω* to *ρίπτῶ*.

Πεινάω, *I hunger*: fut. πεινήσω, &c. This verb, like διψάω, ζάω, &c., has both in the Attic and common dialect an η, as infin. πεινῆν, διψῆν, &c. We find also ζῆς, ζῆ, ἔζῃ, πεινῆς, χρῆται, δίψητε, so that in these forms the indic. and conj. are the same.

Πειράω, *I try*, is regular, with α long, Ion. η, in the inflexion. The passive as a deponent, with fut. middle, has the same sense; but it means also *to experience*.

The Epics use the aor. of the midd. as well as of the pass. in the sense of a deponent. The same poets have a form πειράζω with a frequentative meaning, *to try, to prove*, which again became common in the language of the later writers, while the Attics always used πειρᾶν only. The passive with the σ belongs entirely to this later πειράζω. The form πεπείρανται may come also from περαίνω. See Περάω.

Πέκω, πεκτέω. See Πείκω.

Πελάζω, *I approach*, is regular. The Attic fut. πελᾶν occurs sometimes in the poets.

In the older language this verb has the *causative* meaning *to bring near, carry or place near*; whence the pass. πελάζομαι, ἐπελάσθην takes the *immediate* sense, which the active has in the common language. Homer has πελάζω in the older meaning only, succeeding poets in both.

The sister-form πελάω* occurs as a present in Hymn. Bacch. 44. πελᾶν. The poetical aor. ἐπλάθην used by the Attics, and the verbal adj. ἄπλᾱτος which comes from it and is found both in the Attics and the Epic poets, are supposed to be formed by syncope: but the α is always long; whence it is clear that this is rather a transposition of sounds together with a contraction, like κέκρᾱκα from κερᾶω, πέπρᾱκα from περάω, &c. And in the same way we must explain in the Epics, 1. the perf. pass. πέπλημαι, πεπλημένος Od. μ, 108. and 2. the aor. ἐπλήμην, πλήτο†; that is to say, as syncopated forms from πεπέλαμαι, ἐπελάμην, like ἐκτάμην under Κτείνω. Here therefore a contraction takes place, as it does in the similar case of κέκρᾱκα (under Κεράννυμι), Ion. into η, Att. in ᾱ‡. We find also frequently ἐπλάσθην, but this is indisputably through the common fault of corrupting the θ

* Wherever we find in the common language a verb in -άζω, which is not admissible in the hexameter, the Epics generally use a sister-form in -άω.

† This aor. must not be confounded with ἐπλήμην under Πίμπλημι.

‡ According to general analogy, this

contraction should take place in both dialects in η; for the α in κέκρᾱκα arises from the influence of the ρ. Perhaps, therefore, the Atticism in this verb was only to avoid a similarity with πλήθω, particularly in πλάθω mentioned at the top of the next page.

of the aor. 1. pass. into $\sigma\theta$; for it cannot be supposed that beside $\acute{\epsilon}\pi\lambda\acute{\alpha}\theta\eta\nu$ and $\acute{\epsilon}\pi\epsilon\lambda\acute{\alpha}\sigma\theta\eta\nu$ a third form not required by any metre could have been also in use. See Brunck on Eurip. Hec. 880.

The Tragedians have also a sister-form $\pi\epsilon\lambda\acute{\alpha}\theta\omega$, by adding $-\theta\omega$ to the vowel of the stem or root, and this they again contract in the present (as in the last paragraph) into $\pi\lambda\acute{\alpha}\theta\omega$ with long α .

A pres. $\pi\lambda\acute{\alpha}\zeta\omega$ (for $\pi\epsilon\lambda\acute{\alpha}\zeta\omega$) is also supposed, on account of $\pi\rho\omicron\sigma\acute{\epsilon}\pi\lambda\alpha\zeta\epsilon$, Od. λ , 583. and the particip. $\pi\rho\omicron\sigma\pi\lambda\acute{\alpha}\zeta\omicron\nu$, Il. μ , 285. And the Epic language furnishes sufficient grounds arising from metrical difficulty, to account for the syncope in these forms. But there are other points to be considered: particularly that these two would then be the only Homeric passages among a very large number, in which the active voice would have the later immediate meaning of *to approach*. Besides in these two passages the water and the waves are the subject, and the case is the same in a third passage, Il. ϕ , 269. where the wave that is approaching Achilles $\pi\lambda\acute{\alpha}\zeta' \omega\mu\omicron\nu\varsigma \kappa\alpha\theta\acute{\upsilon}\pi\epsilon\rho\theta\epsilon\nu$. Hence some of the commentators understand this last also to be for $\pi\acute{\epsilon}\lambda\alpha\zeta\epsilon$, although here the context makes it far less probable. In addition to this we must observe that the common $\pi\lambda\acute{\alpha}\zeta\omega$, $-\acute{\alpha}\gamma\zeta\omega$ occurs very frequently in Homer, and is used also of waves, in as much as they *beat* and *drive* ships *from their course*. It is therefore pretty certain that $\pi\lambda\acute{\alpha}\zeta\omega$ is the proper expression for the *beating of the waves*, and was used intransitively as well as transitively, in as much as an object is met and moved by them, consequently moved from its place, or *beaten and driven away*; whence therefore the common metaphorical sense of $\pi\lambda\acute{\alpha}\zeta\epsilon\sigma\theta\alpha\iota$, *to wander about*.

Another Epic sister-form is made by changing $-αω$ into $-νᾶω$, $-νῆμι$, and the ϵ of the root into ι , as $\pi\epsilon\lambda\acute{\alpha}\omega$, $\pi\acute{\iota}\lambda\eta\nu\mu\iota$, $\pi\acute{\iota}\lambda\nu\alpha\mu\alpha\iota$: see $\kappa\acute{\iota}\rho\eta\nu\mu\iota$ from $\kappa\epsilon\rho\acute{\alpha}\omega$ in note under Κερᾶννυμι .

$\Pi\acute{\epsilon}\lambda\omega$ and more frequently $\pi\acute{\epsilon}\lambda\omicron\mu\alpha\iota$, *I am*, an old verb which remained in use among the Dorics ($\pi\acute{\epsilon}\lambda\epsilon\iota$, $\pi\acute{\epsilon}\lambda\eta$, Fragm. Pythagg. Gale, p. 749. 750.) and the poets. It has only pres. and imperf., which latter, when it retains the augment, suffers syncope; e. g. 3. sing. imperf. act. $\acute{\epsilon}\pi\lambda\epsilon$; 2. sing. imperf. midd. $\acute{\epsilon}\pi\lambda\epsilon\omicron$, contr. $\acute{\epsilon}\pi\lambda\epsilon\nu$; 3. sing. $\acute{\epsilon}\pi\lambda\epsilon\tau\omicron$ *. And here we find this peculiarity, that the imperfect passive has very commonly the meaning of the present, as Il. α , 418. ζ , 434.

To the above verb belong the Epic participles $\acute{\epsilon}\pi\iota\pi\lambda\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$, $\pi\epsilon\rho\iota\pi\lambda\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$ † in what appears to be the original meaning, *I am employed about, prevail amongst, versor*; and with the same syncope: as in Od. ν , 60. (*old age and death*), $\acute{\epsilon}\pi' \acute{\alpha}\nu\theta\rho\omega\pi\omicron\iota\varsigma\iota \pi\acute{\epsilon}\lambda\omicron\nu\tau\alpha\iota$ ($\acute{\epsilon}\pi\iota\pi\acute{\epsilon}\lambda\omicron\nu\tau\alpha\iota$), *pre-*

* [Homer has also a Σ sing. imperf. midd. $\pi\epsilon\lambda\acute{\epsilon}\sigma\kappa\epsilon\omicron$, Il. χ , 433. and in Hes. Fr. 22, 4. is the 3. sing. $\pi\epsilon\lambda\acute{\epsilon}\sigma\kappa\epsilon\tau\omicron$.—Passow.]

† Euphorion indeed (ap. Tzetz. ad Lycophr. 494.) has the simple $\pi\lambda\acute{\omicron}\mu\epsilon\nu\omicron\varsigma$.

vail among men, frequentant, versantur; in which sense Homer elsewhere uses πωλέομαι, ἐπιπωλέομαι, which is therefore the only instance of the termination -έω having the change of vowel to ω.

Πέμπω, *I send*: fut. πέμψω; aor. 1. ἔπεμψα; perf. πέπομφα*. In the passive Pindar and Herodotus have the aor. 1. part. πεμφθείς, and Photius the part. perf. πεπεμμένος. The other tenses are generally supplied by ἀποστέλλω.

ΠΕΝΘ—. See Πάσχω.

Πένομαι, *I am poor*: in Hom. *I labour*, and transit. *I prepare by labour*, δαῖτα, &c. It is used only in pres. and imperf.

Πεπαρεῖν or Πεπορεῖν—and Πέπρωμαι. See Πορεῖν.

Πέποσθε. See Πάσχω.

Πέπρωμαι, &c. See Πορεῖν.

Πέπτω. See Πέσσω.

Περάω, *I go over, pass over or through*: fut. περάσω, Ion. περήσω; aor. 1. ἐπέρασα, Ion. ἐπέρησα. This verb is regular, with a long, Ion. η.

Different from the above is an inflexion with a short, περάσω, ἐπέρασα, and in the sense of *to sell*; but found only in the Epic poets, and without any trace of a present with the same meaning having been in use; for περῶ, infin. περᾶν is in this sense a future. Hence comes the verb in common use πιπράσκω with the subst. πρᾶσις. For further particulars we refer to that verb, only remarking here that the original identity of the two is undoubted. That is to say, the common meaning of περᾶν is *to go over*, and it governs as a transitive the accusative of the space to be passed, as περᾶν τὴν θάλασσαν; but it may also be taken causatively, *to carry over*†; whence arose the meaning of *to sell*, i. e. *to carry over the sea or into another country for sale*. And usage separated the formation, so that περᾶσω and its derivatives meant only *to sell*, while περᾶσω, περήσω retained only the sense of *to pass over*, with the single exception of πεπερημένος in Homer, for which see Πιπράσκω.

With these verbs we must compare a third, περαίνω, from πέρας *an end*, (consequently with the meaning of *to complete*,) which is regular

* Like κέκλοφα from κλέπτω, and τέτροφα from τρέπω: see note under Κλέπτω.

† I have not yet found any certain instances of this meaning in its strict and

proper sense; for in the Hymn. Merc. 133. (see Hermann) the reading is not sure; and περᾶν πόδα, Eurip. Hec. 53. is like βαίνειν πόδα, for which see Βαίνω.

and takes a long in the aor., ἐπέρᾱνα, Ion. ἐπέρηνα. Perf. pass. πεπέρασμαι, 3. sing. πεπέρανται, and on account of the metre πειραίνω, πεπείρανται, Od. μ, 37. Soph. Trach. 581.*

Πέρδω, more generally πέρδομαι, *pedo*: aor. 2. ἔπαρδον; fut. παρδήσομαι; perf. πέπορδα.

In Aristoph. Vesp. 394. ἀποπαρδῶ is accented falsely. It must be ἀποπάρδω as aor. 2. conj.; for this conjunctive, after the particles οὐ μὴ, has the force of a future, even when it is joined in a sentence with real futures.

Πέρθω, *I lay waste*: fut. πέρσω; aor. 1. ἔπερσα; aor. 2. ἔπρᾱθον†, infin. πρᾶθεῖν, poet. πρᾶθέειν. Homer has also a fut. pass. πέρσομαι, Il. ω, 729. and a syncopated aor. (but only in the infin.) πέρθαι, which is to be explained by ἐπέρθμην, infin. πέρθ-θαι, and dropping the θ πέρθαι, like δέχθαι. The perf. act. πέπορθα is post-Homeric.

Πεσεῖν. See Πίπτω.

Πέσσω, πέττω, *I cook*: fut. πέψω, &c.; perf. pass. πέπεμμαι, infin. πεπέφθαι. The pres. πέπτω which corresponds with this formation, is found in the later writers.

That ΠΕΠ- is the simple stem or root is clear from some of the derivatives, as πέπων, ἀρτοπόπος: and the change from π to σσ or ττ is found also in ἐνίσσω for ἐνίπτω: compare φάσσα the fem. of φάψ, &c., as well as Kæn. ad Greg. Æol. 42., and Buttm. Lexilog. p. 126.

Πετάννυμι, or πεταννύω, *I spread wide, open*: fut. πετάσω (ᾶ); aor. 1. ἐπέτᾱσα, Ep. πέτασσα, &c. Perf. pass. by syncope πέπτᾱμαι; but aor. 1. pass. ἐπετάσθην.

The Att. fut. πετώ, &c., was generally preferred to πετάσω: see Thom. Mag. p. 61. and Meineke Menand. Incert. 190. The later writers took the liberty of using this form or the simple theme as a present, e. g. ἀναπετῶσαι (for ἀναπεταννύσαι), Lucian de Calumn. 21. The perf. pass. πεπέτασμαι occurs in its compound ἐκπεπέτασται in an oracle of Herodot. i, 62. and in ἀναπεπέτασται, Lucian. Somn. 29. Out of the Attic dialect this verb was very naturally confounded with the following one, which is so nearly akin to it: see, for instance, ἐπετάσθην under that verb; Parmenides (Fragm. v. 18.) had a part. aor. ἀναπτάμενος in an active sense, *having opened*; and Zenodotus read at Il. α, 351. χεῖρας ἀναπτάς.

* [Hermann doubts the admissibility of this Epic form in an Attic poet, and prefers reading πεπεύραται.—Passow.]

† In this aor. as in ἔδρακον from δέρκω, the natural length of the middle syllable is removed by transposing the letters.

For the form *πίτνημι*, *πιτνάω*, see *κεράω* in note under *Κεράννυμι*, and the end of the article on *Πελάζω*. Schneider in his *Lexicon* quotes the following authorities for it; viz. *πίτνα* for *ἐπίτνα*, imperf. of *πιτνάω*, *Il. φ. 7. πιτνάς*, part. pres. of *πίτνημι*, *Od. λ. 392. πίτναν* 3. plur. for *ἐπίτνησαν*, *Pind. Nem. 5, 20.* In *Hes. Scut. 291.* the reading of *ἐπιπλον* from *πίτνω* is doubtful, and Gaisford reads *ἐπιπλον*. Schneider improperly confounds this verb with *πιτνέω*, *πιτνείν*, a sister-form of *πίπτω*: see the latter.

Πέτομαι, *I fly*, depon. midd.: fut. *πετήσομαι*, *Hom.* and *Aristoph. Pac. 77. 1126.*, but in Attic prose generally *πτήσομαι*; syncop. aor. 2. *ἐπτόμην*, infin. *πτέσθαι**.

In addition to the above, which according to the Atticists are the only legitimate forms in Attic prose, we find also frequently a pres. *ἵπταμαι* with the aor. 1. *ἐπτάμην*, infin. *πτάσθαι*; and in an active form the aor. *ἔπτην*, infin. *πτήναι*, part. *πτάς*.

See Lobeck ad *Phryn. p. 325.* *Lucian. Lexiph. extr.* By these and other testimonies the pres. *ἵπταμαι*, which is the common one in use among the later writers, becomes very suspicious as a form of the older language, although still found in some passages without any various reading: see *Porson. ad Medeam. 1.* Lobeck ad *Phryn. l. c.†* The aor. *ἐπτάμην* in the Ionic writers and old poets is unobjectionable and of frequent occurrence: see *Porson* on the passages quoted, and *Hermann* on *Soph. Aj. 275.‡*: but in the prose of the older time it is very doubtful, as in many passages where it is the common reading, the manuscripts have *πτέσθαι*, *πτόμενος*, &c. The form *ἔπτην* is old and genuine in the poets, although not so frequent; but in the later language it is very common.

Beside the above we find *πέταμαι* and *πετόμαι* used in the later prose; in which they are free from all suspicion, as even the pass. aor. *ἐπετάσθην* (for *ἐπτόμην*), notwithstanding its identity with the aor.

* [Passow adds the perf. act. *πέπηκα*: on which see however the end of this article.]

† *Porson* did not venture to reject the imperfect which occurs in *Euripides*, although he remarks that in both the passages where it is found (*Iph. A. 1608.* and *Fragm. Polyidi 1.*) the aorist would be more accurate. Doubtless he was deterred by the somewhat bold alteration of *ἀπέ-*

πτατο for *ἀφίπτατο* in the former of the two passages. But as *Lucian* will not once allow the form *ἵπτατο* to be *μετοικικόν*, this emendation does not appear to me too bold.

‡ *Hermann's* opinion on *Soph. Œd. T. 17.*, that *πτέσθαι* is an imperf., still wants the necessary proofs: in the passage itself the sense of the imperfect is by no means decisive.

pass. of *πετάννυμι*, occurs in it, e.g. Aristot. H. A. 9, 40. (9, 27, 5. Schneid.) and in Lucian. Rhet. Præcept. 6. For the form *πέταμαι* there is older authority in the poets; for *πέταται* is found not only in Pindar, but also in the chorus and the anapæsts of the dramatic poets*; and Anacreon has the infin. *πέτασθαι* and the 2. sing. *πέτασσαι*†.

Lastly come the forms with the change of vowel to *ο* or *ω* according to the analogy of *φέρω* and *φορέω*, *τρέμω* and *τρομέω*, or *στρέφω* and *στροφήω*, *τρέχω* and *τρωχάω*, and others mentioned under *Δέμω*; in which however it must be observed that this is the only verb with the formation in *-άω* which changes the vowel to *ο*: for the principal form, used also by the Attic poets, is *ποτάομαι* (*ποτάται*, *ποτώνται*), which in the Epics takes the formation in *-έω*, but only in a resolved shape, as *ποτέονται*; and when the metre requires, it has an *ω* in the stem or root, as *πωτώντο*. Of the further formation of this verb we find the Doric forms *πεπόταμαι*, Eurip. Hippol. 564. and *ἐποτάθην*, Aristoph. Av. 1338. Aristophanes has however the perfect *πεπότημαι* not only in the Anapæsts (Nub. 319.) but also in the Iambics (Av. 1445.); whence Bekker's opinion is very probable that this was the usual perfect of *πέτομαι* in the Attic dialect: for I know of no authority for the active *πέπτηκα*‡ beyond grammatical tradition. If this supposition be correct, the Attic prose usage of the above verb will be as follows:

Πέτομαι, πτήσομαι, ἐπτόμην, πεπότημαι.

ΠΕΤ-. See Πίπτω.

Πεύθομαι. See Πυνθάνομαι.

Πέφνον, ἔπεφνον, *I slew*; the reduplicated and at the same time syn-copated aorist of *ΦΕΝΩ* (whence *φόνος*), like *έκεκλόμην* from *κέλομαι*. The participle is accented contrary to analogy *πέφνων* (Il. π, 827. ρ, 539.), and this is expressly mentioned by the grammarians as a peculiarity; see Etym. Mag. vv. *ἔπεφνον*, *βαλών*, *έών*§. Of the aoristic meaning in all the Homeric forms belonging to *ἔπεφνον* there can be

* e.g. in Eurip. Ion. 90. and Aristoph. Av. 573. 574. where Brunck, contrary to all the manuscripts, reads as Attic *πέτεται*.

† Whatever may be our opinion of the odes of Anacreon, the 9th is clearly of too pure a period for us to endure such a barbarism as *πετᾶσαι*. Compare *ἔρασσαι* from *ἔραμαι*, and *ὄνοσσο* from *ὄνομαι*.

‡ The perfects *πέπταμαι*, *πέπτηκα*, *πέπτωκα*, *πεπτηώς* (see *Πετάννυμι*, *Πέτομαι*, *Πίπτω* and *Πτήσω*), formed from verbs coming from the root ΠΕΤΩ, are to be explained by syncope as for *πεπέ-*

ταμαι, &c. These perfects, like *κέκτημαι* and *μέμνημαι*, are exceptions to the general rule of verbs, beginning with two consonants, and forming their perfect with *ε* instead of the reduplication. See note under *Κτάομαι*.

§ I see clearly however that we cannot build much on this grammatical tradition. It is possible that the aoristic force of this participle, which is not evident at first sight even in the passages where it occurs, was not observed until its accentuation as a present had become firmly established.

no doubt; and the supposition of a pres. *πέφνω*, as shown also by the analogy of *έκέκλετο* and *έπέφραδον*, is perfectly untenable*.

With this we must join the perf. pass. *πέφᾶμαι*, of which Homer has the 3. sing. *πέφεται*, 3. plur. *πέφονται*, infin. *πεφάσθαι*, and the 3. fut. (paulo-post fut.) *πεφήσομαι*, *πεφήσεται*, Il. ν, 829. ο, 140. Od. χ, 217. This *πέφαιμαι* bears exactly the same relation to the root *ΦΕΝ*— as *τέταμαι* does to *TEN*— in *τείνω*; while *πεφήσομαι* is formed from *πέφαιμαι* like *δεδήσομαι* from *δέδεμαι*, *λελύσομαι* from *λέλυμαι*. The same future form comes also from the root *ΦΑ*— in *φαίνω*; and Lycophron has allowed himself to use, in the sense of *killed*, the perf. part. *πεφασμένος*, which belongs also to *φαίνω* and *φημί*.

Πήγνυμι and *πηγνύω*, *I fix*: and in the later writers *πήσσω*, Att. *πήπτω*; fut. *πήξω*†; aor. 1. *έπηξα*; aor. 1. pass. *έπήχθην*; but more generally aor. 2. *έπάγην* (*ᾰ*); aor. 1. midd. *έπηξάμην*: the perf. 2. *πέπηγα* has the sense of the pass. *πήγνυμαι*, *I am fixed*, *I stick firm*‡; pluperf. *έπεπήγειν*: an aor. 2. midd. *έπηγόμην* occurs in *Æsop.* Fab. 146. Ern.—MIDD.

Πηδάω, *I leap*: fut. midd. *πηδήσομαι*.

Πιέζω, *I press*: fut. *πιέσω*; aor. 1. *έπίεσα*, Herodot. 9, 63.; aor. 1. pass. *έπιέσθην*, infin. *πιεσθῆναι*, but in Hippocr. *πιεχθῆναι*; perf. pass. *πεπίεσμαι*, but in Hippocr. *πεπέγμαι*, infin. *πεπέχθαι*. This verb therefore, like *άρπάζω*, *παίζω* and others, partakes of two formations, the one with a lingual as its characteristic letter, the other with a palatic.

There are some traces of a sister-form *πιεζέω*, as we find in Homer *πιέζειν* 3. plur. imperf. for *έπιέζον*, in Herodotus *πιεζέμενος*, and in Plut. Thes. 6. *πιεζούντος*.

Πίμπλημι, *I fill*, infin. *πιμπλάναι*, follows *ίστημι* in its pres. and imperf., imitating it even in the admission or rejection of the forms in *-aw*: fut. *πλήσω*; aor. 1. *έπλησα*;

* [The earliest occurrence of the pres. *πέφνω* seems to be in Oppian. Hal. 2, 133.—Passow.]

† See *ἄγνυμι*, *ἄξω*.

‡ See *ἔαγα* under *ἄγνυμι*.

aor. 1. midd. ἐπλησάμην; perf. pass. πέπλησμαι; aor. 1. pass. ἐπλήσθην.

In the compounds of this and the following verb *πίμπρημι*, whenever a *μ* precedes the first *π*, it is dropped before the second, as ἐμπίπληθι, Il. φ, 311.; but resumed when the augment intervenes, as ἐνεπίμπλασαν.

The poets observe or disregard the above rule according to the metre; but the deviations from it which occur in prose, at least in the older writers, may be ascribed to the negligence of transcribers. See Lobeck ad Phryn. p. 95.

The syncopated pass. aor. ἐπλήμην, imper. πλῆσο, opt. πλείμην (like βλείμην), &c., is one of the few aorists of this kind which are found also in Attic prose; e. g. in Aristoph. ἐμπλήμενος, ἐμπλείμην*. In this last the diphthong of the optative *ει* is remarkable, as the formation *πιμπλάναι*, *πίμπλαμαι*, &c. supposes a stem or root ΠΛΑ-. But in the same way *χρή*, which comes from *χράω*, has in the opt. *χρείη*†. The supposition most agreeable to analogy is, that ΠΛΑΩ was changed after the Iono-Doric manner to ΠΛΕΩ, whence therefore the Lat. *pleo*. To this we must add the Hesiodic (θ, 880.) *πιμπλεῦσαι* for -ῶσαι; for as in the Epic Ionicism, unlike to the later, *αυ* in those verbal forms is changed to *ευ*, the above participle supposes a present *πιμπλέω*.

The immediate sense *to be full* belongs to *πλήθω*. This verb, beside the pres. and imperf., has no other tense than the perf. πέπληθα synonymous with the present, Pherecr. in Lex. Seguer. 6. p. 330, 23. Antim. Theb. Fr. 12. Arat. 774.‡

* An aor. 2. act. of this form, ἐπλην like ἔστην, appears also in the later language, but contrary to general analogy it has the same causative sense as *πίμπλημι*, ἔπλησα; if indeed the reading ἀνέπλημεν in Alciphron 3, 46. be genuine.

† We have shown in the note on βλεῖο under Βάλλω, that there are no grounds in the analogy of this optative for anything but the pure diphthong *αι* or *ει*. I cannot therefore adopt *πλήμην* as proposed by Dawes, although in Aristoph. Ach. 236. the reading ἐμπλήμην is supported by the Cod. Rav. instead of the common ἐμπλείμην; and in Lysistr. 235., where the opt. is required, the emendation first suggested by the common corrupted reading ἐμπλήσθῃ is that judiciously adopted by Dawes, ἐμπλήθῃ ἢ. In this case then, as in βλεῖο, βλῆο, I recognise a twofold

decision of the old grammarians, and declaring myself in favour of the former, I would leave the old reading untouched in the passage of Ach. 236., but in Lys. 235. I would complete the emendation by reading ἐμπλεῖθ' ἢ κύλιξ.

‡ This *πλήθω* is very commonly supposed to be the radical form, principally on account of ἐπλήσθην; but the supposition is erroneous, as we may learn from comparing it with ἐχρήσθην and others. We should much rather say that *πλήθω* and *πρήθω* may be quite as well deduced immediately from a radical form *ιῖ* -άω, as *σθήθω* and *νθήθω* are from similar forms in -άω and -έω. For the actual usage of the pres. *πλήθω* in the causative sense of *πίμπλημι* we have but a bad authority in Pseudo-Phocyl. 154. On the other hand we find a striking instance of

Πίμπρημι, *I burn* (transit.), infin. *πιμπράναι*, follows in the common language the analogy of *πίμπλημι* in every part of its formation, even to the dropping or retaining of the *μ* before the *π*.

Photius in his *Lex. v.* *σέσωται* quotes as one of the older Atticisms *πεπρημένος*.

The shortening of *ἔπρησε* to *ἔπρεσε* in Hes. *θ.* 856. is remarkable. Compare the forms under *Πίμπλημι* which lead to a formation in *-έω**.

In this verb the form *πρήθω* is synonymous with *πίμπρημι*, but found only in *Il. ι.* 589. *ἐνέπρηθον*.

Πίνω, *I drink*: fut. *πίομαι* (like *ἔδομαι*); aor. 2. *ἔπιον*, infin. *πιεῖν*, &c., imper. *πῖε* (*Od. ι.* 347. *Eurip. Cycl.* 560.) solely poetical, the common term being *πῖθι* (like *κλύθι*, *βῆθι*, *γνώθι*, &c.), *Athen.* 10. p. 446. B. The other tenses come from the root *ΠΟ-*, with variable quantity, as perf. *πέπωκα†*; perf. pass. *πέπομαι*; aor. 1. pass. *ἐπόθην*; verbal adj. *ποτός*, *ποτέος*, whence the Lat. *poto*.

The Ion. particip. *πινεύμενος* (like *πιεζεύμενος*) for *πινόμενος*, is found in *Hippocr. de A. A. L.* 22.

A future in the shape of the fut. 2. *πιούμαι* is of frequent occurrence from the time of Aristotle. We find indeed *πείσθε* in *Xen. Symp.* 4, 7. but probably the old reading *πίεσθε* ought to be restored: see also Schweigh. *Athen.* 5. p. 497. Lobeck ad *Phryn.* p. 31.—The *ι* in *πίομαι* is long in *Aristophanes*, e. g. *Equ.* 1289. 1401. but in the other comedians it is short: see *Athen.* 10. p. 446. e. 11. 783. e. (p. 221. Schweigh.) p. 471. a. 13. p. 570. d.—A solitary instance of *πίομαι* (with *ι* long) as a present for *πίνω* is found in *Pind. Ol.* 6, 147.

The syncop. infin. *πῖν* or *πεῖν*, accented also *πίν*, *πείν*, occurs in *Lucill. Epig.* 28, 3. *Meineke Euphor. Fr.* 105. See *Mus. Antiqu. Stud.* p. 247. sqq. *Herodian. Hermanni* § 47.

the aor. *ἀποπλήσαι* in a neuter sense in *Herodot.* 8, 96. *ὥστε ἀποπλήσαι τὸν χρησμόν*: for nothing but a very improbable degree of violence can supply a subject to the verb, so as to give it the sense of *to fulfil*. So decisive however is the usage of the same aorist in its common sense in all the other passages of *Herodotus* (see Schweigh. *Lex. Herod.* for the simple verb and all its compounds), that this reading cannot but be looked on

with the greatest suspicion. And may not the syncop. aor. *πλήσθαι*, which we have seen above in the Attic usage, have belonged to Ionic prose also?

* The various reading *ἐμπιπρεῖς* in *Herodot.* 8, 159. deserves also in this respect our attention. It may be an ancient form and grounded perhaps on some old uncertainty in the actual usage. Compare *Γηράω*.

† Compare *βώσσεσθε* under *βίωω*.

Πιπίσκω, *I give to drink*: fut. πίσω (Pind. Isthm. 6, 108. with *ι* long); aor. 1. ἔπισα. Compare Μεθύω and Μεθύσκω.

Πιπράσκω, *I sell*, Ion. πιπρήσκω, Herodot. It has in the common language neither fut. nor aor. active: the other forms are, perf. πέπρακα; perf. pass. πέπραμαι, infin. πεπραῖσθαι; aor. 1. pass. ἐπράθην (*α*), Ion. ἐπρήθην, Herodot. In all these forms the Ionics changed the long *a* to *η*.

In the common language the defective tenses were made up by ἀποδώσομαι, ἀπεδόμην. The forms properly belonging to this verb are in the old and Epic language, fut. περάσω (with *a* short), Att. περῶ, infin. περᾶν, περάν; aor. ἐπέρασα; of which the pres. περάω, as we have seen above, is nowhere found with this meaning, but occurs only in the cognate sense of *to go over*, in which however it is inflected with -ᾶσω, Ion. -ήσω. The above πέπρακα with the other forms came from the formation περᾶσω (πεπέρακα) by the same metathesis, which we have frequently seen, for instance in κεράννυμι, κερᾶσω, (κεκέρᾶκα) κέκῤῥακα, Ion. κέκρηκα.

The Homeric πεπερημένος, Il. φ, 58., formed from περάω, -ήσω, and referring to ἐπέρασεν at v. 40., would therefore be a particular deviation from the above; according to which it would stand for πεπερᾶμένος with the *a* lengthened on account of the metre: but this metrical necessity was much more likely to have suggested, according to the above analogy, and with the Ionic *η*, the form πεπημένος; which without doubt is the true reading of the passage*.

The pres. πιπρήσκω does not occur in the Epic language, but in its stead is found πέρνυμι (compare δαμνάω, δάμνημι under Δέμω). In the old language, therefore, the following is the established usage; πέρνυμι, περᾶσω (περῶ), ἐπέρασα, πέπρακα, &c.

The Atticists lay it down as a rule that πεπράσομαι, not πρᾶθῃσομαι, is used as the common future: and in reading the Attic writers we shall find that this rule holds good, in as much as the text has πεπράσεται where there is not the slightest expression of certainty or quickness. And what is particularly confirmed by the rule is this, that although ἐπράθην is good Attic, yet πεπραῖσθαι is very frequently found, without any of the force of a perfect, instead of the mere aorist, e. g. ἐκήρυξε πεπραῖσθαι, "*he proclaimed that . . . should be sold*," Xen.

* It is true that in Heyne I find no variety of reading mentioned; but in Seiber's Index this verse is quoted under πε-

περημένος, and under πεπημένος, and in each case the other form is expressly referred to as a various reading.

Hell. 6, 2, 15. Τούτοις ἡ μὲν ἔκτισις ἦν ἐπὶ τῆς ἐννάτης πρυτανείας· εἰ δὲ μὴ, διπλάσιον ὀφείλειν καὶ τὰ κτήματα αὐτῶν πεπράσθαι, Andoc. de Myst. p. 10, 18. These forms therefore bear the same relation to each other as τεθνάναι does to τεθνήξεσθαι. See Θνήσκω.

Πίπτω, *I fall*, with *ι* naturally long*, consequently the imperat. is accented πίπτε: the formation is from ΠΕΤΩ; e. g. fut. πεσοῦμαι, Ion. πεσέομαι; aor. 2. ἔπεσον†, infin. πεσεῖν; perf. πέπτωκα, Attic part. πεπτώς, ὦτος.

The part. perf. is shortened by the Epic poets to πεπτώς, by the Attic to πεπτῶς. The latter carries us back to the regular πεπτωκώς, as the βεβρωῶτες of Sophocles comes from βεβρωκώς; but πεπτῶς points to πέπτηκα (compare τεθνεώς). And this is without doubt the original form (ΠΕΤΩ πέπτηκα, like δέμω δέδμηκα), from which by the change of vowel came πέπτωκα: see Buttm. Lexil. p. 137.

We find also both aorists regularly formed from the simple stem or root ΠΕΤΩ: viz.

1. ἔπετον, aor. 2. in Pindar and other Doric writers.

2. ἔπεσα, the regular aor. 1. As we shall see hereafter that in χέζω a verb of the common popular dialect, the two aorists ἔχεσα and ἔχεσον have been confounded together in daily usage; so in the verb before us the aor. 1. was not found, indeed, in the current language of the day, yet it appears to have remained always in the dialects; hence it occurs among others in the Alexandrine and occasionally in the later ones; see Lobeck ad Phryn. p. 724. Orph. Arg. 519. Among the older writers Euripides has it twice in the Chorus, προσέπεσα, Tro. 291. πέσειε, Alc. 471. in both which passages these forms have been rejected in the latest editions by a precipitate criticism‡.

* [See Draco, p. 73, 18. 79, 21. Hermann ad Eurip. Herc. F. 1371.—Passow.]

† Compare ἐδύσετο, p. 73. and οἶσε under Φέρω.

‡ That the common form should be found in both passages even in the best manuscripts as a various reading, is natural; but this can be no reason why any one should reject here, more than in other similar cases, the less usual form selected by the poet, unless it be from having fallen into the error (certainly a very pardonable one) of condemning it at once as a barbarism because it is found in the Alexandrine dialect: in which, to mention particulars, it appears to belong to the class of aorists ending in α instead

of ον, as εἶδα, εἶλα, ἔλαβαν, and acknowledged to be barbarous. But they who classed it thus, did not at the same time consider, that while these latter forms have very little in the pure language harmonizing with them, like εἶπα, ἤνεγκα, the form ἔπεσα on the other hand is the regular aor. 1., and with its future πεσοῦμαι answers to ἔπλευσα, πλεουσῶμαι and many others, in short to half the language. In this case therefore, where the anomalous ἔπεσον was in current use, the analogous but unusual ἔπεσα (οὐκ ἐν χρήσει τὸ ἔπεσα, Schol. Aristoph. Av. 840.) might very well remain as a not-discordant dialect in the Lyric poetry of the Iono-Attics, with quite as much reason as

Πιτνέω, *I fall*; aor. ἔπιτνον, infin. πιτνεῖν, part. πιτνών. Such appears to be the established formation of this verb by a comparison of some of the passages where it occurs; and thus it comes under the analogy of στυγέω, ἔστυγον and similar verbs, from the aorist of which arises a pres. in -έω: see κτυπέω. The accentuation however of πίτνω for πιτνώ, of πίτνοντες, &c. not only occurs very frequently in the manuscripts and in the Grammarians, but sense and metre are by no means generally decisive between them. See Hermann on Eurip. Med. 53. (Ed. Elmsl. Lips. p. 340. sqq.) and Reisig on Soph. Œd. Col. 1754. (Enarr. p. ccxi.) The only cases where the aorist appears to me evident, are those where we find ἔπιτνον, ἔπιτνε. Since however this aorist does not contain the simple root, which is much more conspicuous in the Pindaric ἔπετον (see πίπτω); the formation of the aor. ἔπετον, pres. πίτνω has in its favour the analogy of the aor. ἔδακον, pres. δάκνω. I do not therefore by any means reject the supposition that πίτνω and πιτνέω might have existed together (like βυνέω and βύνω, δυνέω and δύνω), without ἔπιτνον being therefore necessarily an imperfect; for ἐκλυον from κλύω is used by the same Tragedians as an aorist. And here in particular, where from πίτνω arose a lengthened present πιτνώ, it ap-

the similarly analogous and equally unusual ἔπετον remained in the Æolo-Doric dialect. Now it is at least worthy of remark, that this is the only one of all those Alexandrine aorists which tradition attributes to Euripides; and with regard to the correctness of the readings, if we had nothing else in support of them, we have this consideration, that while it was very conceivable and indeed almost unavoidable for ἔπεσον, πέσοι to have intruded themselves as various readings, it was quite inconceivable that transcribers or correctors of the metre should have interpolated ἔπεσα and πέσειε. For who has ever seen an instance of Christian transcribers having introduced into the tragedians or any of the Attic writers those other forms εἶδα, ἔλαβαν, which are so common in the LXX.? And this leads me back to the examination of another passage, which grammatical criticism has long lost sight of. In the well-known passage of Herodotus 6, 21. the text formerly had ἐς δάκρυα ἔπεσαν τὸ θέητρον. I much fear, that when ἔπεσε was adopted from some of the manuscripts, the historian was deprived of an intended grammatical figure as well as of his dialect. Longinus (24, 1.) quotes this

passage as an instance of a collective singular used instead of a plural to elevate the diction. And certainly the expression, as it now stands in Herodotus, fully answers that purpose, as does also a passage quoted just before from Demosthenes, ἡ Πελοπόννησος ἅπασα διειστήκει. But the passage of Herodotus is so corrupted in Longinus that it contradicts the reason for its being quoted: the manuscripts have ἔπεσαν or ἔπεσον οἱ θεώμενοι. It will perhaps be said that the whole sentence has been corrupted, by the attempts made to explain it, from ἔπεσε τὸ θέητρον, which is now adopted as the text in Longinus also: this would be possible, if the reading had been only ἔπεσον; but how came the commentator or his corrupter by ἔπεσαν? Let us now suppose that the old reading both in Herodotus and Longinus was ἔπεσαν τὸ θέητρον, and we then discover the corruption in each writer; in the former ἔπεσε, in the latter οἱ θεώμενοι. If aught were wanting to complete the proof of ἔπεσα being a genuine form, it would be found, I think, in the comparison with the aorists ἔχεσα and ἔχeson, the confusion between which was not remarked until very lately.

pears very natural that a distinction should have been made between the aor. *ἐπιτνον*, and the imperf. *ἐπίτνονν**.

Πίτνημι, Πιτνάω. See Πετάννυμι.

ΠΛ—. See Πέλω.

ΠΛΑ—. See Πελάζω and Πίμπλημι.

Πλάζω, *I cause to wander, turn from its course*: fut. *πλάγξω*; aor. 1. *ἐπλαγξα*. Pass. *πλάζομαι*, *I am driven from my course, I wander about*: fut. *πλάγξομαι*; aor. 1. *ἐπλάγχθην*. See also Πελάζω.

These tenses are formed as from a pres. ΠΛΑΓΧΩ; or, which comes to the same, *πλάζω* has γγ for its characteristic letter, like *κλάζω* and *σαλπίζω*.

Πλάσσω, *I form*; fut. *πλάσω*, &c. This verb, like *πάσσω*, *πτίσσω*, *ἐρέσσω*, *βράσσω* and *βλίττω*, has for its characteristic letter a lingual instead of a palatic, which is generally seen by a σ in the inflexion instead of ξ, γ, κ, or χ: see Ἀρμόττω. From the compounds *ἰπνοπλάθος*, *κοροπλάθος* the characteristic letter would seem to be θ.

Πλέκω, *I plat, weave*: fut. *πλέξω*; aor. 1. midd. *ἐπλεξάμην*; perf. pass. *πέπλεγμαι*. The aor. 2. pass. is generally *ἐπλάκην*, but Bekker has always found in the best manuscripts of Plato *ἐπλέκην*: see Βλέπω.

Πλέω, *I sail*: fut. *πλεύσομαι*, or more generally *πλευσοῦμαι*; aor. 1. *ἐπλευσα*; perf. *πέπλευκα*. The pass. takes σ; thus, perf. pass. *πέπλευσμαι*; aor. 1. pass. *ἐπλεύσθην*.

This verb was still found in the older Attic writers in a resolved form: at least the instance of *ἐπλεεν* (not *ἐπλεε*), in Xen. Hell. 6, 2, 27. has great weight; and in Thucyd. 4, 28. Bekker has followed the majority of the Codd. in retaining *πλέει*. See note to Δέω, *I want*.

There is an Ionic form of this verb *πλώω†*, infin. *πλώειν*; fut. *πλώσω*; aor. 1. *ἐπλωσα*; perf. *πέπλωκα*. Euripides, who introduced this

* In the passage of Soph. Œd. Col. 1732. I consider the sense of *ἐπιτνε* to be evidently that of an aorist, though Reisig doubts it; for the imperfect can hardly be compatible with the meaning of *ἄταφος* (*cadebat insepultus*). On the other hand he appears to me to be perfectly right in his opinion that *πιτνόντων* in Eurip. Supp. 691. is a present. But then

Hermann can read only *πιτνούτων*, of which he avails himself also in (*προσπίτνοντες*) Æschyl. Pers. 461. If my view of the subject be adopted, no change is necessary.

† [Homer seems to have used *πλώω* with its derivatives more in the sense of *to swim*, and *πλέω* with the meaning of *to sail*.—Passow.]

perfect on the Attic stage (Hel. 539.), appears to have been ridiculed by Aristophanes (Thesm. 878.) for so doing. To this verb belongs also an Epic aor. 2. ἔπλων, -ως, -ω, -ωμεν, &c.; part. πλώς, πλώντος; and its compounds ἀπέπλων, ἐπέπλων, παρέπλων with their participles ἐπιπλώς, &c., Il. ζ, 191. See ἔγνω, &c. under Γινώσκω.

Πλήθω. See Πίμπλημι.

Πλήσσω, Att. πλήττω, *I strike*: fut. πλήξω; perf. 2. (sometimes in a pass. sense) πέπληγα; perf. pass. πέπληγμαι; aor. 2. pass. ἐπλήγην.

Beside the active and passive of this verb we find in Homer the middle also (μυρόν πληξάμενος); so that it is used in all its voices by the Epics and by them only. In the Attic dialect the place of the active was supplied by πατάσσω, which again was not used by the older Attics in the passive.

All this holds good of the simple verb only and of its proper meaning, in which however there is no compound in regular use. On the other hand ἐκπλήττω and καταπλήττω, which mean in the active *to strike with fear*, in the passive *to be struck with fear*, are used in both those voices and have in the aor. 2. pass. the ᾶ; as, ἐξεπλάγην, καταπλαγήναι.

On the relative usage of πλήσσω and πατάσσω as laid down above, see Valcken. ad Act. Apost. 12, 7. and the passage of Lysias there quoted, πότερον πρότερον ἐπλήγην ἢ ἐπάταξα, 4, p. 102, 9.

The *perfect* however appears to have been an exception, which, as it could not be formed from πατάσσω so as to please the ear, was taken probably from the old Ionic dialect, and continued in constant use among the Attic writers with an active meaning in the form πέπληγα: as in Aristoph. Av. 1350. ὅς ἂν πεπλήγῃ τὸν πατέρα νεοττὸς ὦν*. In the later language the perf. πέπληγα was used in a *passive* sense: see

* See also Xen. Anab. 5, 9, 5. This passage alone would however leave the point still problematical. The old reading is τὸν ἄνθρωπον πεπληχέναι, a form for which there are nowhere any grounds; with a various reading πεπληγέναι. But from the context it would be

much more natural to understand the accusative as the subject of the passive, a construction in which we cannot well use πεπληγέναι in Xenophon. I conjecture therefore that under πεπληχέναι is concealed the true reading πεπληχθαι.

ἐάλωκα under Ἀλίσκομαι; Stephan. Thes. *in v.*; and Oudend. ad Thom. Mag. v. πεπληγώς, p. 703.

On ἐπλήγην and ἐπλάγην compare what has been said on Ἀγνυμι, ἐάγην. We have only further to observe that Homer uses on account of the metre κατεπλήγην, Il. γ, 31.

The Epics have also an aor. 2. act. and midd. but only with the reduplication, as πέπληγον, infin. πεπληγέμεν, and πεπλήγετο, in the same sense as ἔπληξαν, ἐπλήξατο.

From a rare sister-form πλήγνυμι Thucydides 4, 25. has ἐκπλήγνυσθαι.

Πλύνω (*ū*), *I wash*: fut. πλύνέω, contracted πλύνῶ; aor. 1. ἔπλυνα; perf. πέπλυνκα; perf. pass. πέπλυνμαι; aor. 1. pass. ἐπλύθην (*ū*)*. This verb is generally poetical.

Πνέω, poet. πνεΐω, *I blow*: fut. πνεύσω, later πνεύσομαι, more generally πνευσοῦμαι; aor. 1. ἔπνευσα, &c.; aor. 1. pass. ἐπνεύσθην.

There is no instance of a perf. pass. formed according to the above formation; the only one in use is the poetical πέπνυμαι, with the force of a present and the particular meaning of *to be inspired with wisdom, be wise, intelligent*: hence perf. infin. πεπνυσθαι, and 2. sing. pluperf. (with the force of an imperf.) πέπνυσο, Od. ψ, 210. By the same formation come the Epic syncopated aor. 2. ἄμπνυτο for ἀνέπνυτο; the aor. 1. pass. ἄμπνύνη for ἄμπνυθη (like ἰδρύνην); and the imper. aor. 2. act. ἄμπνυε for ἀνάπνυε, consequently from an aorist ἄμπνυον used by the later Epics, as Quintus, &c.† On the aor. 1. pass. ἐπνύνην see Τείνω.

Πνίγω, *I choke*: fut. midd. (with transit. meaning) πνίξομαι‡ or πνιξοῦμαι, and in Lucian πνίξω; aor. 1. ἔπνιξα, infin. πνίξαι. Passive, *I am being choked*: fut. πνιγίσομαι;

* On the formation of the two perfects and the aor. 1. pass. see Τείνω.

† A more strict analogy would have given ἔπνυν, ἄμπνυνθι, to which ἄμπνυε bears the same relation as πῖε does to πῖθι, only that ἔπιον is actually in use.

‡ It has been stated rather hastily that the Doric πνιξοῦμαι is the only acknowledged future of this active verb. I find but one instance of it, viz. in Stephan. Thesaur. h. v., but the passage is useless as a proof on account of its being in the Doric dialect and from the uncertainty of the reading: οἶον αἱ μύκαι ἄρ' ἐπεσκληκότες πνιξεῖ-

σθε, Epicharm. ap. Athen. p. 60. Without attempting to restore the whole of this tetrameter, I shall content myself with amending what the language and sense require, οἱ μύκαι and ὥπεσκληκότες (οἱ ἀπεσκλη.): and I therefore understand it as Stephens does, "you will poison (people) like dried mushrooms": which passage is at least an authority for the fut. middle; the probability of the Doric future πνιξοῦμαι having been used in the Attic dialect is strengthened by φενξοῦμαι, παιξοῦμαι. Lucian however (Contempl. 23.) has ἀποπνιγίσεις.

aor. 2. ἐπνίγην. The ι is long except in the aor. 2. pass., Lobeck ad Phryn. p. 107.

ΠΟ—. See Πίνω.

Ποθέω, *I long for, regret*: Ionic and old Attic fut. ποθέσω, more generally ποθήσω, Xen. Mem. 3, 11, 3., also ποθέσομαι not only Ionic in Herodotus, but in Plato, e.g. Heind. Phædo, p. 98. a.; aor. 1. act. ἐπόθησα, whence 3. plur. πόθησαν, infin. ποθέσαι, Hom., and ἐπόθησα, Xen. and Isocr.; both forms of the aor. 1. are found in Herodot. 3, 36. 9, 22.; perf. πεπόθηκα; perf. pass. πεπόθημαι; aor. 1. pass. ἐποθέσθην.

Πονέω, *I labour, suffer*, is inflected regularly; thus, fut. πονήσω, &c.: but when it signifies physical pain or suffering, it makes πονέσω.

Such is the statement of the grammarians; see Chærob. in Bekk. Anecd. in Ind.; where we find also quoted as an exception, πεπόνηκα τὼ σκέλη, Aristoph. Pac. 820.: but the probability is that the perfect is always formed with the η (whatever be its meaning) as in ποθέω. The formation of πονέσω, &c. is found in Hippocr. de Morb. 1, 15. 16. and three times in Lucian. Asin. 9.

[In the oldest language we find only the depon. midd. πονέομαι, -ήσομαι in an absolute sense: see Homer passim.—Passow.]

Πορεῖν, *to give*, infin. of ἔπορον, a defective aorist used by the poets. [The indicative without the augment is found frequently in Homer;] the part. πορών in Æschyl. Prom. 954.; the infin. πορεῖν in Hesychius.

In Pind. Pyth. 2, 105. is an infin. πεπορεῖν, but the majority of the manuscripts have πεπαρεῖν. According to the former reading the word is an infinitive of the above verb with reduplication: but there is in Hesychius an old explanation of πεπαρεῖν—ἐνδείξαι, σημῆναι, which appears to me to suit the sense of Pindar better; *ostentare*. See Bœckh. In this latter case it is therefore a solitary form of some lost verb*.

By the principle of the metathesis, as shown under Βάλλω and Καλέω, we find that to the stem or root of πορεῖν (with the sense of *to impart, allot*,) belongs the perf. pass. πέπωμαι, *I am allotted by fate, fated*;

* Perhaps this verb might have arisen from the sense of the preposition παρά, as *πάρα it is there*.

part. *πεπρωμένος*; whence 3. sing. pluperf. *πέπρωτο*, Hes. Th. 464. Compare *Μείρομαι*.

ΠΟ—. See *Πίνω*.

Πέποσθε. See *Πάσχω*.

ΠΡΑ—. See *Πιπράσκω* and *Πίμπρημι*.

Πράσσω, Ep. and Ion. *πρήσσω*, Att. *πράττω**, transit. *I do*, intransit. *I am doing* (well or ill), *find myself in a certain state or situation*: fut. *πράξω*, Ion. *πρήξω*; perf. *πέπρᾱχα*; perf. 2. *πέπρᾱγα*; perf. pass. *πέπραγμα*, &c. In the older writers *πέπραγα* was the only perfect; afterwards arose the custom of using *πέπραγα* in an intransitive sense only, *πέπραχα* in a transitive. The *a* is naturally long.

The above usage may be gathered from the direction of the Atticists, who merely tell us that *πέπραγα* is Attic, *πέπραχα* common Greek: see Piers. ad Mær. p. 293. Phryn. App. Soph. p. 60. But the latter is found only in a transitive sense: e.g. in Xen. Cyr. 7, 5, 42. Hell. 5, 2, 32. Anab. 5, 7, 29. Menand. Incert. 75. (see Meineke, p. 221.), and as a rejected various reading in Aristoph. Equ. 683. Against this usage, therefore, the assertion of the Atticists is directed: and it is now uncertain in this as in many similar cases, with what writers the objectionable usage began, and when it is to be attributed to transcribers†.

Πρήθω. See *Πίμπρημι*.

Πρίασθαι, to buy, infin. of *ἐπρίάμην*, a defective aorist (according to the analogy of *ἐπτάμην*), used by the Attics instead of the obsolete aorist of *ὠνέομαι*‡; imperat. *πρίασο*

* [With the exception of the Tragedians, who always use *πράσσω*, Herm. ad Soph. Phil. 1435.—Passow.]

† That the perfect in *-γα* was the older form, is clear from the Epic poets generally using the perfect 2. But as the perfect active, particularly in transitive verbs, was not much wanted in Greek, it is conceivable that the ear might have become accustomed to what was of most frequent occurrence, *κακῶς πέπραγα*, *εὖ πεπραγώς*, &c.; so that when it was wished to express the transitive sense in the perfect, they endeavoured to represent it by the other form, which is also agreeable to analogy. I do not think the above decision of the At-

ticists sufficient to warrant our positively asserting that this form was not used by Xenophon.

‡ This is the meaning of the direction of Phrynichus, which is quite free from corruptions, though Lobeck (p. 137.) has misunderstood it. The grammarian directs that nothing of *ὠνέισθαι* should be used, as a form of *πρίασθαι* may stand in its place. At the time this was said, no one could misunderstand it, as a pres. *πρίαμαι* was unheard of in the whole range of Greek literature, and *ἐπρίάμην* was equally unknown as an imperfect. The only thing intended was to guard against some forms of *ὠνέισθαι*. The grammarian excludes therefore from

(Aristoph. Ach. 870.), or *πρίω* (id. Nub. 614.); opt. *πριαίμην*; conj. *πρίωμαι*; infin. *πρίασθαι*; part. *πριάμενος*. See Lobeck ad Phryn. pp. 137. 360.

Πρίω, *I saw, gnash* (the teeth); imperat. *πρίε*, Aristoph. Ran. 927. The passive takes *σ*; as, aor. 1. *ἐπρίσθην*; perf. *πέπρισμαι*.

The *ι* is undoubtedly long throughout all the inflexions of *πρίω*; and with this the *σ* in the passive agrees, according to the rule mentioned under *ἀρώ**; so that it is not necessary on that account to have recourse to a present *πρίζω*, which, it appears, became very common at a later period†. See also Butt. Lexil. p. 485.

Προΐσσομαι. See *Καταπρ.*

Προσελεῖν, Προυσελεῖν. See under *Εἴλω*.

Πρῶσαι, an infin. aor. of rare occurrence and of a rather uncertain character, supposed to be a contraction from *προῶσαι*, and explained as an expression of the palæstra in Lucian. Asin. 10. where (ib. 9.) we find also the imperat. *ἐπίπρωσον* as an emendation of *τρώσας*, and again of Straton. Epigr. 48., where the text has the part. *πρώσας*. Both Schneider and Passow derive it from *προωθέω*; fut. *προώθήσω* or *-ώσω*; aor. 1. *προέωσα* or *ἐπρώωσα*, contracted *ἐπρωσα*, infin. *πρῶσαι*, &c.

Πταίω, I stumble: fut. *πταίσω*, &c. It takes *σ* in the passive, as perf. *ἔπταισμαι*, &c. See *Ἀρώ* and *Πρίω*.

ΠΤΑ-, *ΠΤΕ-*. See *Πετάννυμι, Πέτομαι, Πίπτω* and *Πτήσσω*.

Πτήσσω, I duck or drop the head from fear: fut. *πτήξω*, &c., is regular: perf. *ἔπτηχα*.

In Æschyl. Eum. 247. all the manuscripts have *καταπτακῶν*, which some have changed to *κατεπτακῶς*, on account of the Hesychian gloss *ἐπτακέναι, κεκρυφέναι*. But the verse requires a short *α*; and an aor. 2. *ἔπτακον* is quite analogous, as the majority of the cognate words, *πτάκες, πτώκες*, &c., show *κ* to be the characteristic letter of *πτήσσω*. If, therefore, the gloss of Hesychius be genuine, this is the Doric perf. 2. with

the Attic style the whole aorist *ἑώνησάμην*, and even the perfect *ἑώνημαι* in cases where the aorist *ἐπριάμην* would supply its place. Compare Herodian Ed. Piers. p. 453.

* To the verbs mentioned under *ἀρώ*, as taking the *σ* in the passive, may be

added, *ἀκούω, κελεύω, λείω, θραύω, παλαίω, πταίω, πρίω, χρίω, βύω, ξύω, ὕω*.

† See Pollux 7. c. 26. The instance in Plat. Theag. p. 124. a. is of sufficient antiquity, notwithstanding the spuriousness of the dialogue.

a long for ἔπηκα. Consequently the inflexion will run thus, πτήσω; fut. πτήξω; aor. 1. ἔπηξα; aor. 2. ἔπτακον; perf. ἔπηχα and ἔπηκα.

We find in the poets other forms from a more simple stem or root ΠΤΑΩ; as in Il. θ, 136. καταπήτην, 3. dual aor. 2. from ἔπτην (see ἔγνω under Γιγνώσκω), and a part. perf. πεπτηώς (see Βαίνω), which is not to be confounded with πεπτεώς under Πίπτω. All the above, and in particular this reduplication (πεπτ-) comes from the root ΠΕΤ-, as we have observed in a note at the end of Πέτομαι.

Πτίσσω, *I stamp* (grain): fut. πτίσω; perf. pass. ἔπτισμαι. See Ἀρμόττω and Πλάσσω.

ΠΤΟ-. See Πίπτω.

Πτύρω, *I make fearful*: fut. πτυρῶ. Pass. πτύρομαι, with aor. 2. ἐπτύρην, *I become fearful*, said particularly of horses; infin. πτυρῆναι τὸν θάνατον.

Πτύσσω, *I fold up*: fut. πτύξω, &c., is regular.—MIDD. [*I fold* or *wrap* (anything) *round me*, with accus. Aristoph. Nub. 267.—Passow.]

Πτύω, *I spit*: fut. πτύσω. The pass. takes σ, as perf. ἔπτυσμαι.

[It is written also ψύω, whence the Latin *spuo*. The *υ* is long in pres. and imperf., but short in fut., &c.: see Graefe Mel. 124, 7., yet in Theocr. 24, 19. and Apollon. Rhod. 2, 570. 4, 925. the *υ* is short in the imperf., when the syllable following is short also; this is frequently the case in Nonnus.—Passow.]

Πύθω, *I cause to rot*: fut. πύσω; aor. 1. ἔπυσα, &c. Pass. *I rot*. The *υ* is long throughout; yet Callimachus (Fr. 313.) has allowed himself to use πύσε for πῦσε with *υ* short. Compare ἔπρεσε and ἔστασαν.

Πυνθάνομαι, *I inquire, learn by inquiry*, depon. midd., forms its tenses from πεύθομαι*, which is still used by the Epic and Tragic poets; thus, fut. πεύσομαι†; aor. ἐπυνθόμην, [imper. πυνθοῦ, but Ion. with change of accent πύθευ, Herodot. 3, 68., Epic opt. πεπύθοιτο, infin. πύθεσθαι;] perf. πέπυσμαι‡, 2. sing. πέπῦσαι, Plat. Protag. p. 310.

* Like ἀνδάνω, λανθάνω, λαμβάνω, λαγχάνω, μανθάνω, and others: see note under Αἰσθάνομαι.

† Perhaps also πυνσοῦμαι, see Brunck.

ad Eurip. Hippol. 1104. Æschyl. Prom. 987.

‡ On the *υ* of this perf. see note under Χέω.

b., Epic. πέπυσσαι, Od. λ, 494.; pluperf. ἐπεπίσμην. Verbal adj. πειυστός, πειυστέος.

Πυρέσσω, Att. -ττω, *I am in a fever*: fut. πυρέξω; aor. 1. ἐπύρεξα, &c., although it is derived from πυρετός. Compare ἐρέσσω.

P.

Ψάινω, *I besprinkle*, forms the following tenses regularly: fut. ψανῶ; aor. 1. ἔρρανα; perf. pass. ἔρρασμαι.

In the Epic language we observe two irregular forms; 1.) the aor. 1. imper. ράσσετε, Od. υ, 150. and 2.) the 3. plur. perf. pass. ἔρράδαται*, Od. υ, 354. pluperf. ἔρράδατο, Il. μ, 431. That is to say, from the simple stem or root PA— were formed one derivative with its full complement of tenses—*ράινω*, and another very defective —PAZΩ†.

Ψάπτω, *I sew*: fut. ράψω, aor. 1. ἔρραψα; aor. 2. pass. ἐρράφην.

[Nonnus has an irregular aor. ἔρραψε, Lobeck ad Phryn. p. 318.—Passow.]

Ψέζω, *I do*: fut. ρέξω; aor. 1. ἔρρεξα or ἔρεξα. This word is the same as ἔρδω, from which it is formed by transposing the two first letters; ἔρδω, fut. ἔρξω, aor. 1. ἔρξα; perf. ἔοργα; pluperf. ἐώργειν. Of the passive we find only ρεχθῆναι, as ἔρχθην and ἔεργμαι are formed only from ἔργω, εἶργω. Verbal adj. ρεκτός, ρεκτέος.

In order to form a correct judgment on the connection of these forms, we must first keep in view the mutual change, founded on general rules, of the *middle*‡ consonants γ and δ, with which is connected that of γ to ζ occurring in other verbs, e. g. κράζω, κραγεῖν. The next thing to be observed is, that the forms ἔρδω, ἔρξα, with the subst. ἔργον, have the digamma in the old language, and that the aspirate which is joined with the ρ was frequently in the dialects changed into the digamma, for instance in the Æolic βρόδον, i. e. *wrodon* for *ρόδον*, a rose. We must therefore consider ἔρξαι as *werxai*, ρέξαι as *wrexai*, ἔοργα as *weworga*,

* Though there is neither δ nor ζ in the present to account for the δ in this form, yet there are sufficient grounds for it in the σ of ἔρρασμαι; for this perf. may be considered as the connecting link with a form in -άζω, from which comes ράσσετε.

† According to Apollon. de Adv. p. 600, 28. the fut. ψανῶ was used by the Attics with a long: on which see Φαίνω.

‡ [Consonants are divided into aspirated, as θ, φ, χ; smooth, as κ, π, τ; and middle, as β, γ, δ.]

in order to distinguish in them the same appearance as we find in δέρκω, δρακεῖν, δέδορκα*.

*PE-. See Εἰπεῖν.

ῥέω, *I flow*: fut. ῥεύσομαι, Theogn. 448.; aor. 1. ἔρρευσα; but these two forms are seldom found in the Attics (see Lobeck ad Phryn. p. 739.), who generally use the fut. ῥήσομαι, the aor. 2. pass. (with an active sense) ἐρρύην, and the perf. ἐρρύηκα. This fut. and perf. are formed from the aorist†.

We may easily conceive that a neuter idea like that of *to flow* may be understood in an active as well as passive sense, and it is therefore unnecessary to have recourse to a theme PYHMI in order to form ἐρρύην.

The part. ρεόμενος in an oracle in Herodot. 7, 140. ἰδρῶτι ρεόμενος, *dropping with sweat*, is merely a lengthening of the *o* in ρεόμενος, like μαχεόμενος for μαχεόμενος; and the various reading ρεεύμενος, introduced into the passage without the slightest authority, is therefore to be rejected.

ῥήγνυμι, *I break*: fut. ῥήξω‡, fut. midd. ῥήξομαι; aor. 1. ἐρρήξα, aor. 1. midd. ἐρρήξάμην; aor. 2. pass. ἐρράγην. All the above have a transitive meaning, in which, however, there occurs no perfect; but we find in an intransitive sense a perf. 2. ἐρρώγα, *I am broken*, with the change of vowel from *η* to *ω*: on which see note on ἀγίοχα under Ἄγω, and ἐάλωκα under Ἀλίσκομαι.

[In Homer we find an Epic imperf. ῥήγνυσκε for ἐρρήγνυ, Il. η, 141. and in Arat. Dios. 85. an Ion. 3. plur. pass. ῥήγνυατο. There is a sister-form of ῥήγνυμι in Il. σ, 571. ῥήσσω, Att. ῥάσσω: this last, however, is particularly used as an expression of the palæstra, *to throw to the ground*, Jac. Ach. Tat. p. 821.—Passow.]

ῥιγέω, *I shudder*: fut. ῥιγίσω; perf. with the force of a pres. ἔρριγα. On the irregular Epic part. ἐρρίγοντι (Hes. Sc. 228), see κεκλήγοντος under Κλάζω, and πεφρίκοντας under Φρίσσω. [The word is solely poetical.—Passow.]

* Here the Teutonic languages offer us a comparison so palpable and unsought for, that we cannot but make use of it; namely, in the English verb *work*, whence the perf. *wrought*, and the subst. *wright*; in which the *w* before the *r* is not pro-

nounced; therefore *wright* is ῥέκτης. Compare Buttm. Lexil. p. 376.

† [A pres. ῥέομαι occurs also in the poets.—Passow.]

‡ See Ἄγνυμι.

ῥιγώω, *I freeze*: fut. ῥιγώσω, &c. This word, like ἰδρόω, is contracted into ω and ω instead of the regular ου and οι; e. g. infin. ῥιγῶν, Aristoph. Vesp. 446. Av. 935. (yet we find ῥιγοῦν, Nub. 442.); dat. part. ῥιγῶντι, Ach. 1145.; part. fem. ῥιγῶσα, Simonid. De Mul. 29.; opt. ῥιγώην, Brunck. Aristoph. Ach. 1146. Av. 935. Lucian De Luct. 11. Plut. Apophth. Lac. p. 233. a. Hippocr. De Sal. Diæt. 1.; conj. ῥιγῶ, Plat. Gorg. p. 507. d. (p. 527. Heind.) with Buttm. notes. See also Piers. ad Mœr. pp. 336. 339. All these are Attic forms.

ῥίπτω, *I throw*: fut. ῥίψω, &c.; aor. 2. pass. ἐρρίφην. There are also two sister-forms ῥιπτέω*, ῥιπτῶ, from the former of which comes the imperf. ἐρρίπτεον, Herod. 8, 53.; but the formation follows ῥίπτω. The ι is long by nature (whence ῥίπτε, ῥίψαι), except in ἐρρίφην.

In Homer we find an Epic imperf. ῥίπτασκον, -ες, -ε, like κρύπτασκον, the only two instances in Homer of α instead of ε, except perhaps the doubtful ἀγνώσασκε, Od. ψ, 95. To these we must add ἀνασσεύασκε, Hymn. Apoll. 403. and ροίζασκε, Hes. θ, 835. [A reduplicated infin. perf. pass. ρερίφθαι is found in Pind. Fr. 281.—Passow.]

ῥοίζασκε, Epic imperf., with the force of an aorist, from ροιζέω: see the preceding paragraph.

ῥΥ-. See ῥέω.

ῥύομαι. See ῥέω.

ῥΩΓ-. See ῥήγγυμι.

ῥώννυμι or ῥωννύω, *I strengthen*: fut. ῥώσω, &c. (compare ῥΑγνυμι, Κεράννυμι, Ζώννυμι): perf. pass. ἐρρώμαι (with the force of a pres.), *I am strong, in health*, [whence the pluperf. ἐρρώμην has the sense of an imperf., e. g. ἐρρώωντο, Thucyd. 2, 8.]; imperat. ἐρρώσο, like *vale*, farewell: part.

* [The form ῥιπτέω is found only in the pres. and imperf., and seems to bear the same relation to ῥίπτω as *jactare* does in Latin to *jacere*, i. e. it has the collateral idea of frequency, Herm. Soph. Aj. 235. Antig. 131. It occurs first in He-

rodot. 4, 94. 188. &c., afterwards in Xen. and other Attic writers. Elmsley excludes it from the Tragedians, but without grounds; while Buttmann confines the distinction between ῥιπτέω and ῥίπτω to the Attic writers.—Passow.]

ἐρρώμενος. The aor. 1. pass. is the only tense which takes the σ, as ἐρρώσθην.

ῥώμαι, [an old Epic depon. midd.] *I move with rapidity, rush, wave*, Il. ψ, 367.: fut. ῥώσομαι; aor. 1. ἐρρώσάμην, Il. ω, 616. Od. ψ. 3. It is probably akin to ῥέω, as πλώω is to πλέω, χῶομαι to χέω. [Some, however, connect it with ῥώννυμι, ῥώμη, ῥύομαι, ῥύμη and the Lat. *ruo*. —Passow.]

Σ.

Σαίρω, *I brush, sweep away*: fut. σαρώ; aor. 1. ἔσηρα, part. σήρας, Soph. Ant. 409. No other tenses are in use.

Another form σαρώω, -ώσω was used in the active and passive, but not by the Attics: see Lobeck ad Phryn. p. 83. Whether perhaps the passive of it was used by the Attics to supply the defectiveness of σαίρω, I know not. Lycophron (389.) has σαρούμενος.

From the same stem or root, but with a different radical meaning, comes a perfect, with the force of a present, σέσηρα, *I grin*; part. σεσηρώς, -ῶν, -ός, Theocr. 7, 19. Epic fem. σεσᾶρνῶν, Hes. Sc. 268.

Σαλπίζω, *I blow the trumpet*: fut. σαλπίξω; aor. 1. ἐσάλπιξα, Il. φ, 388., but the later writers use σαλπίσω, ἐσάλπισα, Lobeck ad Phryn. p. 191. So also the old subst. was σαλπιγκτής, the later one σαλπιστής. Compare Πλάζω and Συρίζω.

Σαόω. See Σώζω.

Σάω, an old form for σήθω, *I sift*, whence 3. plur. σῶσι, Herodot. 1. 200.

Σβέννυμι, or σβεννώ (Pind.), *I extinguish*: fut. σβέσω, less frequently σβήσομαι, Plat. Legg. 7. p. 805. c.; aor. 1. ἔσβεσα*; the perf. ἔσβηκα, and the syncopated aor. 2. ἔσβην, 1. plur. ἔσβημεν, opt. σβείην, infin. σβῆναι have the intrans. sense of the passive†. Pass. σβέννυμαι, *I am extin-*

* The direction in Phryn. Appar. p. 16. that the aor. 1. act. should be written with an η, not with ε, appears to be an error. Aristophanes Plut. 668. has ἀποσβέσας.

[Passow, however, advises us not to be too hasty in condemning it, on account of the fut. σβήσομαι.]

† See note under Τεύχω.

guished, *I die away, dry up*; perf. ἔσβεσμαι; aor. 1. ἐσβέσθην. The passive therefore takes σ. On the formation of ἔσβην see ἔγνων under Γιγνώσκω: and on the intrans. sense of ἔσβην and ἔσβηκα see note under Τεύχω.

Strictly speaking, ἔσβεσμαι and ἐσβέσθην have only the passive sense, *to be extinguished*; but as in verbs of this kind the immediate sense comes so near to the passive, not only does σβέννυμαι serve for a pres. to ἔσβην, ἔσβηκα, but also ἐσβέσθην stands for ἔσβην, only that this latter, or rather its compound ἀπέσβην, is by far the more common of the two.

In the Doric dialect ἔσβην takes an α, ἔσβαν, Theocr. 4, 39.

Σέβω or σέβομαι, *I revere*, is found only in the present, and in the aor. 1. pass. ἐσέφθην, *I was filled with reverence*, Soph. ap. Hesych. whence part. fem. σεφθεῖσα, Plat. Phædr. p. 254. b.

[The act. σέβω, fut. σέψω, is post-Homeric.—Passow.]

Σείω, *I shake*: fut. σείσω; aor. 1. ἔσεισα, &c.; perf. pass. σέσεισμαι; aor. 1. pass. ἐσείσθην. For the Epic imperf. ἀνασσεύσκει see ῥίπτασκον under ῥίπτω.

Σεύω, *I drive*: pass. and midd. *I hasten*. This verb, like those beginning with ρ, doubles the first consonant in the augmented tenses, and retains it even in the perfect instead of the reduplication; e. g. imperf. ἔσσευον; imperf. pass. and midd. ἐσσεύομην; perf. pass. ἔσσυμαι*; aor. 1. pass. ἐσύθην, Soph. Aj. 294. And having the σ thus doubled, it has none in the termination of the aor. 1. act. or midd., as ἔσσευα (see ἔκηα under καίω), ἐσσεύαμην, part. σευάμενος, &c. The forms with one σ are of less frequent occurrence; ἐσύθην, Eurip. ἐξεσύθη, Hom. In this as in other cases, the Epic dialect rejects the augment entirely; as σεῦα, σεῦε, σεύατο.

The perf. pass. ἔσσυμαι, *I am put in motion*, has the meaning of, *I am restless, eager for*, as in Il. ν, 79. Od. κ, 484. in which sense the particip. ἐσσύμενος (see ἀκηχέμενος under Ἀκαχίζω) has the accentuation of a present, ἐσσύμενος πολέμου, Il. ω. 404. According to this the pluperf. ἐσσύμην would have the force of the imperfect; but it coincides in form with the syncop. aor. (see ἐκτάμην in note under Κτείνω) as in 2. sing. ἔσσνο for ἔσσνσο, in 3. sing. ἔσσντο, Epic σύντο, part. σύμενος; and the sense is therefore always that of an aorist. In the second

* On the change from the diphthong to the υ of this perf. pass. see note under Χέω.

person of this pluperf. or aorist ἔσσω (Il. π, 585.), the σ in the last syllable is rejected for the same euphonic reason as in ἔσσενα.

We find also syncopated forms of the present; as 3. sing. σεῦται, Soph. Trach. 645. but most commonly with a change of vowel, σοῦμαι, σοῦται, Æschyl. Ch. 636. σοῦνται, Pers. 25., whence the imperatives used in common life, σοῦ, *run, quick*, Aristoph. Vesp. 209. or σοῦσο, σοῦσθω, σοῦσθε, and infin. σοῦσθαι*. [These forms are used only by the Attic poets.—Passow.]

And lastly to this place belongs the well-known Laconian ἀπέσσενα, *he is gone*, from Xen. Hellen. 1, 1, 23. explained to be an aor. 2. pass. for ἀπεσσύη.

Σήπω, *I make rotten or putrid*. Pass. σήπομαι, *I rot, putrefy, mortify*; aor. 2. ἐσάπην; perf. act. (with the intrans. meaning of the pass.) σέσηπα.

Σίνομαι, Ion. σινέομαι, *I harm, injure*; a defective depon., used only in pres. and imperfect. The rare perf. σέσιμμαι is found in an inscription in a passive sense.

[We find, however, in Herodot. 8, 31. the aor. 1. midd. ἐσίναντο. The act. σίνω never occurs; and, except in the above-mentioned perfect and in Orph. Arg. 212., σίνομαι has never a passive sense.—Passow.]

Σκάπτω, *I dig*: fut. σκάψω; perf. pass. ἔσκαμμαι; aor. 2. pass. ἐσκάφην. The characteristic letter is therefore φ.

Σκεδάννυμι, or -ννύω, *I disperse, scatter*: fut. σκέδασω, Att. σκεδῶ, -ᾱς, -ᾱ, Aristoph. Vesp. 229. but found also in Herodot. 8, 68. The passive takes σ, as perf. ἐσκέδασμαι; aor. 1. ἐσκεδάσθην.

Sister-forms of the above are σκίδνημι (compare κίρνημι from κεράννυμι), σκίδναμαι; and in the Epic poets, dropping the σ, κεδάννυμι, κίδνημι, like σμικρός, μικρός, &c. Apollonius and others have also κεδάιω: see δαίω. [Such a form as σκεδάζω appears to have never occurred.—Passow.]

* As σεῦται is indisputably a syncopated form, we class the others with it on account of the greater simplicity of the analogy; therefore σεῦω, σοῦω, σεῦται, σοῦται. Otherwise we may suppose a theme ΣΟΩ, particularly on account of σοῦ; as then σοῦσο would be from σόομαι, contr. σοῦμαι, like ζεύγνυσο from

ζεύγνυμαι. In case we adopt the syncope, σοῦσο will be quite regular, and σοῦ, which occurs only as a kind of interjection, (Aristoph. Vesp. 209.) will be a very natural abbreviation for such an usage. Compare a similar argument under Λούω.

Σκέλλω, or σκελέω, *I dry* anything. But more frequently used in the pass. σκέλλομαι or σκελοῦμαι, *I become dry*: fut. σκλήσομαι; to which we must add (with the same intransitive sense of the passive) the active forms, aor. 2. ἔσκλην, opt. σκλαίην, infin. σκλῆναι; and perf. ἔσκληκα. See note under Τεύχω.

The active of this verb scarcely ever occurs in a causative sense; nor do we find in the common language the aorist, which, according to analogy, would be ἔσκελα. But in the Epic writers we find forms of an aorist ἔσκηλα, as opt. σκήλειε, Il. ψ, 191. conj., ἐνισκήλη, Nicand. Th. 694. These lead us to a theme σκάλλω, which also exists, but which in the common language is a completely different verb from the above, signifying *to scratch, scrape*. So common, however, is the mutual change of the vowels α and ε, that we may with full confidence suppose a theme σκάλλω to have existed in the old Ionic dialect with the former meaning, as we find the α in the optative σκλαίην (although known to us only from ἀποσκλαίη in Hesychius), and we have therefore here the metathesis ΣΚΑΛ-, ΣΚΛΑ-, according to the analogy of βάλλω βέβληκα, καλέω κέκληκα and many others.

Σκέπτομαι, *I look around me, consider*, (a depon. midd.) is inflected regularly. The Attics scarcely ever used the pres. and imperf., but generally σκοπῶ or σκοποῦμαι; on the contrary in the future always σκέψομαι, never σκοπήσω or σκοπήσομαι, as also in the aor. ἔσκεψάμην, and in the perf. ἔσκεμμαι, part. ἔσκεμμένος, Elmsl. Eurip. Heracl. 147. In this last-quoted passage it has its usual active signification, but in Demosth. Mid. p. 576, 27., and Erot. p. 1403, 21. it is used passively, although even in this writer its regular usage is active. Verbal adj. σκεπτός.

The pres. and imperf. belong principally to the Epic language; e. g. σκέπτετο, Il. π, 361. imperat. σκέπετο, Il. ρ, 652. Theogn. 1091. σκεπτόμενος, Apoll. Rhod. In the older Attics I have found σκεπτόμεθα in Plat. Lach. p. 185. and προσκέπτετο in Thucyd. 8, 66. (see however the note below.) In the later writers these tenses are found more frequently, as in Lucian, &c.*

* The above account of the genuine Attic usage of this verb does not, it is true, rest on any statement of the old

Grammarians; but that the great rarity of the pres. σκέπτεσθαι is not accidental, is proved by the very frequent occurrence

An aor. 2. pass. ἐσκέπην is found in the LXX, as in Numb. 1, 19. ἐπεσκέπησαν, *they were numbered*.

Σκοπέω, or σκοποῦμαι, *idem*. It is used only in the pres. and imperf.: all the other tenses are supplied by σκέπτομαι; which see.

Σκώπτω, *I joke, make a joke of*: fut. midd. σκώψομαι, Elmsl. Aristoph. Ach. 278. 844. [aor. 1. ἔσκωψα; and in Aristoph. Nub. 296. Reisig has restored to the text the act. fut. σκώψω. Compare Comm. Crit. de Soph. Œd. C. 398. —Passow.]

Σμάω, Ion. σμέω, *I smear, anoint*: fut. σμήσω, Dor. σμάσω; aor. 1. midd. ἐσμήσαμην; aor. 1. pass. ἐσμήχθην; verbal adj. σμηκτός. These two last are formed from a sister-form σμήχω, (fut. σμήξω, aor. 1. ἔσμηξα, &c.,) used by the Epics and in the later language: see Lobeck ad Phryn. p. 253. The present is contracted to σμῶ and inflected in η, as σμηῆς, σμηῇ, &c., infin. σμῆν; (see πεινάω) nor do σμῆς, σμῆν, &c., ever occur before the time of Lucian; Lobeck ad Phryn. p. 61.

Σοῦμαι. See Σεύω.

Σπάω, *I draw*: [fut. σπάσω; aor. 1. ἔσπασα; perf. ἔσπακα; perf. pass. ἔσπασμαι; aor. 1. midd. ἐσπασάμην; aor. 1. pass. ἐσπάσθην.] The α is short in all the tenses.

Σπεῖν, &c. See Ἔπω.

Σπείρω, *I sow*: [fut. σπερῶ; aor. 1. ἔσπειρα; perf. 2. ἔσπορα; perf. pass. ἔσπαρμαι;] aor. 2. pass. ἐσπάρην with α short.—MIDD.

of ἐσκεψάμην, σκέψομαι, ἔσκεμμαι, σκοπῶ, σκοποῦμαι (compounds as well as simple), coupled with the decided defectiveness of the forms of σκοπεῖν in -ήσω, and -ῆσαι, of which I nowhere find any mention. Instances where σκέπτομαι formerly stood in the text may be seen in Sturz. Lex. Xenoph. in voc.; these require the particular examination of the critic. In the passage of Thucydides, all the manuscripts have τὰ ῥηθυσόμενα

πρότερον αὐτοῖς προυσκέπετο. There is no objection here to the imperfect as a tense, but as the imperf. of a depon. in a pass. sense, it excites suspicion. If now we read προῦσκεπτο, the connection is as correct, and perhaps more suited to the context thus, "and they considered beforehand all that was to be brought forward:" and this sense Heilmann gave it, although he did not contemplate any alteration in the reading.

Σπένδω, *I pour out*: fut. σπείσω; aor. 1. ἔσπεισα; perf. ἔσπεικα, Plut. Sertor. 14.; perf. pass. ἔσπεισμαι.

[Homer has the Ionic imperf. σπένδεσκε and the aor. σπείσασκε, as also the Ep. 2. sing. conj. pres. σπένδῃσθα, Od. δ, 591.—Passow.]

Στάζω, *I drop*: fut. στάξω, &c. Compare Βαστάζω, Διστάζω.

Στείβω, *I tread, tread upon*: [fut. στείψω; aor. 2. ἔστιβον;] aor. 2. pass. ἐστίβην, Soph. Aj. 883.

Στείχω, *I stride, march*: fut. στείξω; aor. 1. ἔστειξα; aor. 2. ἔστιχον. [The word is solely Poet. and Ion.]

Στέλλω, *I send*: [fut. στελῶ, Ep. στελέω; aor. 1. ἔστειλα; aor. 1. midd. ἐστειλάμην; perf. ἔσταλκα; perf. pass. ἔσταλμαι; pluperf. ἐστάλμην;] aor. 2. pass. ἐστάλην; and in the poets aor. 1. ἐστάλθην.

In Herodot. 7, 89. we find a 3. plur. pluperf. ἐσταλάδατο, which however is perhaps nothing more than an old error for ἐστάλατο, occurring in Hes. Scut. 288.

Στενάζω, *I groan*: fut. στενάξω, &c. Compare Στάζω, Βαστάζω, Διστάζω.

Στένω, *I sigh*, is used only in pres. and imperf. *.

The poets (Æschyl. and Eurip.) use also a pass. στένομαι, Epic στείνομαι, in the sense of *I am narrow, full*.

Στέργω, *I love, am contented with*: fut. στέρξω, &c.; perf. 2. ἔστοργα, Herodot. 7, 104.

Στερέω, *I deprive, bereave*: fut. στερήσω, but also στερέσω, Schæf. Schol. Par. Apollon. Rh. 1, 850. Jacob. Anthol. Poet. pp. 680. 711. whence the infin. aor. στερέσαι, Od. ν, 262. This verb is complete and regular in all its tenses in its compound ἀποστερέω, which, beside the more general idea of *to deprive*, has oftener the more immediate sense of *to take away*; e. g. fut. ἀποστερήσω; aor. 1. ἀπεστέρησα, &c.: pass. ἀποστεροῦμαι; aor. 1. ἀπε-

* [Reisig conjectures that we should read a fut. στενεῖ in Soph. Œd. Col. 1710.—Passow.]

στέρηθην; with the fut. midd. ἀποστερήσομαι. In the simple verb the pres. in general use is στερίσκω, στερήσω, ἐστέρησα, &c.; and in the passive στεροῦμαι or στερίσκομαι, *privor*, *I lose*; fut. στερήσομαι; perf. ἐστέρημαι; aor. 1. ἐστερήθην.

A particular form is στέρομαι with the meaning of *I am in the state of a person deprived of anything, I am without it*. [In prose this form is used only in pres. and imperf. —Passow.]

We must not confound, as is too commonly done, this στέρομαι with στεροῦμαι or στερίσκομαι. The meaning of στερόμενος is always *deprived*, that of στέρεσθαι *to be deprived*; so that these forms would be considered as an aorist of the principal verb, if the indic. pres. did not occur in the same full meaning in Xen. Symp. 4, 31. νῦν δ' ἐπειδὴ τῶν ὑπερορίων (of my foreign property) στέρομαι καὶ τὰ ἔγγεια οὐ καρποῦμαι: see also Anab. 3, 2, 2.

The poets have also from στέρομαι the part. aor. 2. pass. στερεῖς, synonymous with στερόμενος and στερηθεῖς.

Whether the simple verb στερέω, στεροῦμαι occurs as a pres. in the old Attic writers I cannot venture to assert positively in the present imperfect state of our catalogues of Greek verbs. In Lucian and others it is, at least in the passive, not uncommon. But in Xen. Anab. 1, 9, 13. πολλάκις δ' ἦν ἰδεῖν καὶ ποδῶν καὶ χειρῶν καὶ ὀφθαλμῶν στερουμένους ἀνθρώπους, the sense requires στερομένους, *deprived*.

Homer seems to have inflected στερέω with the ε, for he has the aor. 1. infin. στερέσαι, Od. ν, 262. The fut. ἀποστερεῖσθε for ἀποστερήσεσθε, which occurs in the old Atticism, (Andocid. Myster. extr.) is to be explained by the same inflection.

Στεῦται, 3. sing. pres. and στεῦτο, 3. sing. imperf., Epic defective deponent. The above forms occur frequently in Homer in the sense of *he gives to understand, promises, threatens*: and we find the 3. plur. στεῦνται once in Æschyl. Pers. 49. in the same sense. At Od. λ, 584. στεῦτο δὲ διψῶν, in a description of Tantalus, Passow derives it from ἴσσημι, and translates it in its literal sense, *he stood*, but Voss renders it, *he strove, endeavoured*.

Στηρίζω, *I fix*: fut. στηρίσω; aor. 1. ἐστήριξα; aor. 1. midd. ἐστηριζάμην; perf. pass. ἐστήριγμαι; pluperf. ἐστηρίγμην. Compare Βαστάζω, Διστάζω.

Στίζω, *I prick*: fut. στίξω; aor. 1. ἔστιξα; perf. pass. ἔστιγμαι. See the preceding.

Στορέννυμι, *I spread, strew*, abbrev. στόρννυμι, and by metathesis στρώννυμι; so also in the formation*, fut. στορέσω or στρώσω (Att. παραστορῶ, Aristoph. Equ. 484.); aor. 1. ἐστόρεσα or ἔστρωσα; in the other tenses the usual forms are perf. pass. ἔστρωμαι; aor. 1. pass. ἐστρώθην; verbal adj. στρωτός.

Hippocrates uses καταστορεσθῆναι; see Foes. Œc. Hippocr.: and Hesychius explains ἐστορέσθη and ἐστορήθη by ἐστρώθη†.

Στρέφω, *I turn* (transit.); fut. στρέψω; perf. 2. ἔστροφα, Theognet. Conv. Athen. 3. p. 104. c. Lobeck ad Phryn. p. 578. perf. pass. ἔστραμμαι (like τέτραμμαι and τέθραμμαι, with α instead of ε‡); aor. 1. pass. ἐστρέφθην (compare Ἐτρέφθεν under Τρέπω); aor. 2. ἐστράφην.

The aor. 1. pass. ἐστράφθην occurs in the Doric dialect of Theocr. 7, 132. I know of no authority for a pres. στράφω; compare τράπω, τράφω. In Il. σ, 546. στρέψασκον is 3. plur. aor. for ἔστρεψαν.

Στυγέω, *I fear, hate*, is regular. The perf. ἀπεστύγηκα has the force of a present, Herodot. 2. 47.

From an obsolete stem ΣΤΥΓΩ or ΣΤΥΖΩ Homer has the aor. 2. ἔστυγον; and an aor. 1. ἔστυξα, opt. στύξαιμι, Od. λ, 502. with the causative meaning of *to make terrible*; which latter form is however again used by the later poets, e. g. by Apoll. Rh. 4, 512., in its original sense.

Συρίζω, Att. συρίπτω, *I pipe*: fut. συρίξω, more frequently and purer Attic συρίξομαι, Non-Attic συρίσω, Dor. συρίσδω; see Hemsterh. Aristoph. Plut. p. 229. The aor. 1. infin. συρίσαι is found in Lucian. Harmon. 2. Compare Βαστάζω and Διστάζω.

Σύρω, *I draw, drag along*. Pass. σύρομαι; aor. 2. ἐσύρην.

* Compare Ἀγννυμι and Κεράννυμι.

† Stephens in his Thesaurus quotes κατεστόρηντο from Herodot. 8, 53., where

however the text has κατάστρωντο without any various reading.

‡ See note on τέτραμμαι under Τρέπω.

Σφάζω, Att. σφάττω, [*I cut the throat, slaughter, offer up in sacrifice*: fut. σφάξω; aor. 1. ἔσφαξα; perf. pass. ἔσφαγμαι; aor. 1. pass. ἐσφάχθην, Herodot. 5, 5. and Pind.] but in the Attic writers generally aor. 2. ἐσφάγην, part. σφᾶγείς. Compare Βαστάζω, Διστάζω.

Σφάλλω, *I deceive*: [fut. σφᾶλῶ; aor. 1. ἔσφηλα, infin. σφῆλαι; aor. 2. ἔσφαλον, Pind.; perf. pass. ἔσφαλμαι;] aor. 2. pass. ἐσφάλην.

Σφίγγω, *I tie together, fasten together*: fut. σφίγξω; perf. pass. ἔσφιγμαι, (but 3. sing. ἔσφιγκται,) infin. ἔσφιγξαι, &c.

Σφύζω, *I beat* (as the pulse does), *palpito*: fut. σφύξω, &c. Compare Στάζω, Στίζω, &c.

Σχάζω, *I drop, open*: fut. σχάσω, &c. This verb has in the older language a pres. in -άω, as σχάω, infin. σχᾶν: imperf. ἔσχω; see Lobeck ad Phryn. p. 219.; but in the formation the α is always short.

[Both the act. and midd. voices of this verb have a transit. and intransit. meaning; in the former it seems connected with ἔχω, σχέθω, ἴσχω. An Alexandrian form ἐσχάζοσαν for ἔσχαζον is found in Lycophr. 21.—Passow.]

Σχεῖν, ἔσχον, ἔσχεθον. See Ἐχω.

Σώζω, *I save*: fut. σώσω, old Attic σώω; aor. 1. ἔσωσα; perf. pass. ἔσωμαι, otherwise generally σέσωμαι; aor. 1. pass. ἐσώθην.—MIDD.

The radical form is σαόω, σαώσω, coming regularly from σάος, *salvus*; and as from σάος came σῶς, so by contraction from σαόω was formed σῶω, σῶσω, σέσωμαι, ἐσώθην. The pres. σῶω* σῶει, &c. remained in the usage of the Epic poets; but σῶζω, which sprung from it, was introduced into the common language, and gave rise afterwards to σέσωμαι. The rarity of the older form σέσωμαι (on which see Suid. v. σέσωσται) arose from transcribers using the one then in common use†.

There is perhaps no instance whatever in the Epic writers of the pres. σῶζω‡. In the other tenses they use the resolved form only, as fut.

* [Hence the part. σώοντες, Od. ι, 430. and the Ionic imperf. σώεσκον, Il. θ, 363. Apoll. Rhod. has also σώετε, and the midd. σώεσθαι.—Passow.]

† Bekker has in many cases restored the old form from the manuscripts.

‡ The single occurrence of σῶζων in Od. ε, 490. is most likely a false reading for σώων, as we find at ι, 430. σώοντες: and in Hes. ε, 374. σῶζοι is a rejected reading. Among the Alexandrine Epics Apollon. Rhod. has invariably σώω, &c.

σαώσω; aor. 1. ἐσάωσα; aor. 1. pass. ἐσαώθην; fut. midd. σαώσομαι; and in the present beside σάω, &c., a shortened form of it; as, conj. σόης, σόη, σώουσιν, Il. ι, 393. 424. 681. But the resolved form is seldom found in the present in the Epic writers; σαοῖ, Theogn. 868. Bekk. and Callim. Del. 22. σαοῦσι*, Tyrt. 2, 13. The imperative would therefore be σάου, and the imperf. (ἐσάουν) 3. sing. ἐσάου, σάου, and so the imperative is written in the manuscripts and in the text of the common editions in the following passages; Hom. Hymn. 12. (13.) Callim. Epigr. 35. Theodorid. Epigr. 4. Epigr. Adesp. 179. But Homer has ἐσάω, σάω, Il. φ, 238. π, 363. as the 3. sing. imperf., and σάω, Od. ν, 230. ρ, 595. as the imperat.; and so has Callimachus in his hymns: whence also the text of the first-quoted passages has been sometimes altered to σάω. Besides it has been already mentioned under ναιετάω, that this form is lengthened in the same anomalous manner as ναιετάωσα; that is to say from ἐσάου, σάου came ἐσῶ, σῶ; which contraction, instead of being resolved into -ω according to general analogy, was changed to -αω.

In an Attic inscription in Corp. Inscr. Gr. T. 1. p. 107. no. 71. stands legibly ΣΟΟ, while the context requires the fut. σάω: that form must therefore be read σάω, which is the same old future as the Epic ἐρύουσι, τανύουσι, and which had therefore left its traces in the Attic language: see ἐκγεγάνονται under Γένομαι, and the end of the article on Ἐρύω.

T.

TA-. We must suppose this stem or root on account of the old imperative τῆ, *take! here!* (in French *tiens!*) to which belonged also a plural τῆτε (Sophron. ap. Schol. Aristoph. Ach. 204.), formed according to the analogy of ζῆν, &c.

Akin to the above is another stem or root TAT-, † from which Homer has a redupl. part. aor. 2. τεταγών, *seizing*.

That the supposition of a stem or root TA- for the formation of τέτακα, &c. from τείνω is grammatically unnecessary, although there may be etymological grounds for it, is shown under Τείνω. See also an account of all above-mentioned forms in Buttm. Lexil. Art. Τεταγών, p. 503. et sqq.

TAT-. See TA- (TAΩ).

Ταλάω. See Τλάω.

* The false reading σάουσι, and the similar error of σάοι (amended by Bekker in the above-quoted passage of Theognis)

gave rise to the adoption of a form σάω.

† Compare ἐτμάγην under Τέμνω (τέτμηκα).

Τανύω, *I stretch out, strain*: fut. τανύσω; perf. pass. τετάνυσμαι; aor. 1. pass. ἐτανύσθην. The Epic fut. in -ύω*, τανύουσι occurs in Od. φ, 174. In Il. ρ, 393. we find a 3. sing. pres. τάννυται, as formed from τάννυμαι. The ν is short in all the tenses, so that Homer, in order to lengthen it, doubles the σ.

Ταράσσω, Att. ταραάττω, *I disturb*: fut. ταραάξω†, &c. Its inflexion is regular.

This verb has a sister-form of less frequent occurrence, 1.) in the Attics θράττω with long α, whence the neut. part. τὸ θράττον: the pres. was used in prose, the aor. 1. ἔθραξα, infin. θράξαι by the poets. 2.) in the Epic writers the perf., with an intransit. sense, τέτρηχα, *I am agitated, stormy*.

This θράττω was formed from ταραάττω by transposing the first α with the ρ, and then contracting the two alphas into one long syllable: consequently the τ before the ρ became aspirated, like τέθριππον, θοιμάτιον, φρουδος, &c. In τέτρηχα the τ was necessarily restored, and the η for ā is a common Ionicism. From this perfect the later writers formed a pres. τρήχω. See the Art. on τέτρηχα in Buttm. Lexil. p. 506.

Τάσσω, Att. τάττω, *I set in order, arrange*: fut. τάξω; perf. pass. τέταγμαi; aor. 1. pass. ἐτάχθην; aor. 2. (less frequent) ἐτάγην. Midd. τάσσομαι, &c.; aor. 1. ἐταξάμην.

Ταφεῖν and ταφῆναι. See Θάπτω and ΘΑΦ-.

Τείνω, *I stretch out, extend* (anything): fut. τενῶ; aor. 1. ἔτεινα; perf. τέτακα; perf. pass. τέταμαι; aor. 1. pass. ἐτάθην. See TA-, and Τανύω.

This verb with κλίνω, κρίνω, κτείνω, and πλύνω drop the ν in the perf. act., perf. pass., and aor. 1. pass., and take the short vowel of the future; the two verbs in -είνω changing also the ε to α. When we observe that ἔφθιμαι and δυνθῆναι belong, both in form and meaning, to φθίω and δύω (not φθίνω, δύνω), that ἰδρύνθην, ἐπνύνθην must come from ἰδρύω, πνέω, there being no trace of a pres. in -νω for either, and that βαίνω comes from ΒΑΩ, φθάνω from ΦΘΑΩ, &c. &c., we may conclude that the above five verbs also (τείνω, &c.) came originally from roots which according to the more general analogy would be pure, and that another present was afterwards formed by the very common insertion of the ν. But as in these five verbs the ν is carried on to the future,

* See the end of the article on Σώζω, and the references there given.

† [Thucyd. 7, 36. has the fut. midd. ταραάξομαι in a passive sense.—Passow.]

which is not the case with the other anomalous verbs in $\lambda\nu\omega$, and there exists also a plain analogy between these and other verbs which have for their characteristic letter λ , μ , ν , or ρ , particularly in the change of the vowel ϵ to α ; it seems to me a more grammatical and more practical arrangement to join them thus with each other and with the verbs in $\lambda\nu\omega$, than to refer certain tenses to such themes as ΚΡΙΩ , ΤΑΩ , &c., by which the number of verbal anomalies would be unnecessarily increased.

Τείρω , *I rub out (attero), wear out, torment*, is used only in pres. and imperf. Τορεῖν and Τέρσομαι must be considered as distinct stems or roots, which, although akin to each other, have been separated by usage. See both in their places.

TEK—. See Τίκτω .

Τελέω , *I finish, complete, fulfil*: fut. τελέσω^* , τελέω (Il. θ, 415.), and Att. τελῶ , Plat. Protag. p. 311. b.; in the passive also τελούμενα (Herodot. 3, 134.) is a future. See $\Delta\acute{\epsilon}\mu\omega$ and Καλέω . Pass. τελέομαι ; fut. τελέσομαι ; perf. τετέλεσμαι ; aor. 1. pass. $\acute{\epsilon}\text{τελέσθην}$.

[Homer has also the aor. 1. act. $\acute{\epsilon}\text{τέλεσα}$, $\acute{\epsilon}\text{τέλεσσα}$, of which Herodotus uses the infin. τελέσαι . We find also in Homer the Epic pres. τελείω both in the act. and pass. voice.—Passow.]

Τέλλω , an old verb†, occurring only in its compounds, which may be found in the Lexicons; e. g. $\acute{\alpha}\text{νατέλλω}$, $\acute{\epsilon}\text{πιτέλλω}$, &c. It is inflected regularly according to the analogy of verbs having as their characteristic letter λ , μ , ν , or ρ ; and in the passive has only the aor. 1.—MIDD.

[Passow gives the following inflection: τέλλω ; fut. τελῶ , Æol. τέλσω ; aor. 1. $\acute{\epsilon}\text{τειλα}$, Æol. $\acute{\epsilon}\text{τελσα}$; perf. pass. τέταλμαι ; pluperf. $\acute{\epsilon}\text{τετάλμην}$; aor. 1. $\acute{\epsilon}\text{τάλθην}$. Midd. τέλλομαι ; aor. 1. $\acute{\epsilon}\text{τειλάμην}$.]

Τέμνω , *I cut*: fut. τεμῶ ; aor. 2. $\acute{\epsilon}\text{τεμον}$ and $\acute{\epsilon}\text{ταμον}$; perf. $\text{τέτμηκα}^\ddagger$; perf. pass. τέτμημαι ; aor. 1. pass. $\acute{\epsilon}\text{τμήθην}$; 3. fut. τετμήσομαι , whence $\acute{\epsilon}\text{κτετμήσεσθον}$, Plat. De Rep. 8. p. 564. c.—MIDD.

In Il. ν, 707. τέμει is a solitary instance of a pres. τέμω ; and so it is

* [In Homer, where the metre requires it, τελέσσω .—Passow.]

† See the note on Τλῆναι .

‡ The part. perf. τετμῆς is found in

Apoll. Rhod. 4, 156. in a passive sense. See κεκορηώς under Κορέννυμι , and κεκμηώς under Κάμνω .

considered by Heyne : but Wolf and Passow read *τεμεῖ* as a future. The common form however in both Epic and Ionic writers is *ράμνω* : yet the aor. *ἔταμον* is found in the Attics, and was probably one of the older Atticisms, e. g. Thucyd. 1, 81. Eurip. Hel. 1240.

An Epic sister-form is *τμήγω* ; aor. 1. *ἔτμηξα* ; aor. 2. *ἔτμαγον* ; aor. 2. pass. *ἐτμάγην*. See also *Τέτμον*.

Τέρπω, *I delight* : fut. *τέρψω* ; aor. 1. *ἔτερψα*, &c. This verb is regular.

The pass. *τέρπομαι*, *I am delighted, satiated*, has in the Epic language three varieties of the aorist ; viz. *ἐτέρφθην* (Od. θ, 131.) ; *ἐτάρπην* (Il. λ, 779. whence the infin. *ταρπῆναι*, *ταρπήμεναι*) ; and *ἐταρπόμην* (whence the conj. *ταρπώμεθα*, Il. ω, 636.) or with redupl. *τεταρπόμην*, *τετάρπετο*, *τεταρπώμεσθα*, *τεταρπόμενος*. But the aor. 1. pass. is found likewise in many passages of Homer with a change of vowel, e. g. *τάρφθη*, Od. τ, 213. *τάρφθεν*, ζ, 99. : for this however there are not sufficient analogical grounds ; and as there is still less foundation for imagining that these two forms were used indifferently for each other in the same poem, it is possible that the one with the change of vowel might have been an impure dialect foisted into Homer's text at some very early period*.

Three times (Il. γ, 441. ξ, 314. Od. θ, 292.) Homer has *τραπείομεν*, which is aor. 2. conj. pass. for *τραπέωμεν*, *τραπῶμεν*, and formed according to the analogy of verbs in *μι*, that is like *θείομαι* for *θέωμαι* from *τίθημι*, or *στείομεν* for *στέωμεν* from *ἵστημι*. But in the above passages the verb comes from *τέρπω*, not from *τρέπω*, by the same metathesis as in *ἔπραθον* : see *Πέρθω*†.

Τέρσομαι, *I become dry*, depon. pass. ; aor. 2. pass. (*ἐτέρσην*) infin. *τερσῆναι*, *τερσήμεναι*, Il. π, 519. Od. ζ, 98. The active voice does not occur in any ancient writer, but in its stead we find, in a causative sense, *Τερσαίνω*, *I make dry, dry up*, (regularly inflected) whence aor. 1. *ἐτέρσῃνα* Il. π, 529.

At Il. π, 519. we find *τερσῆναι* to become dry, and at v. 529. *τέρσῃνε*

* Indeed the use of the two forms *ἐτέρφθην* and *ἐτάρπην*, as there is no metrical cause for it, is very remarkable, and is perhaps one of the numerous traces of these poems having passed through a variety of mouths. Probably therefore *τάρφθη* (for which indeed at Od. τ, 213. some have read *τάρπη*,) is a mixture of the two genuine old readings above-mentioned.

† Heyne's objection to the derivation

from *τρέπω*, grounded on grammatical construction, is correct. To which we may add that Homer in such a sense (*to turn oneself toward*) never uses *ταρπῆναι* but *τραπέσθαι* ; while on the other hand we meet with the same expression *τέρπεσθαι φιλότῃ* at Od. ε, 227. In the passage of Od. θ, 292. we must join *εὐννήθεντε λέκτρονδε*, like *ἐς θρόνον ἵξε* and the like.

he made dry; hence the two forms, thus standing in evident relation to each other, have been generally considered as infinitive and indicative of the same verb, with no other difference than that of sense. Now as *τέρσῃνε* can be nothing but an aor. 1. act., *τερσῆναι* would then be the infinitive of the same tense, with an immediate or neuter meaning. But *τερσήμεναι* (Od. ζ, 98.), which exactly corresponds with it, is clearly an aor. passive*.

Nicander (Ther. 96. 693. 709.) has some forms of an aor. *ἔτερσα* for *ἐτέρσῃνα*; and again in Theocr. 22, 63. I would, rather on account of the context, consider *τέρσει* to be a future than a present. If this be so, and these forms of Nicander, like others of the same poet, were not made by himself, they come probably from *τέρῳ*, *I dry up* (see the last note); fut. *τέρσω*; aor. 1. *ἔτερσα*.

Τεᾶγών. See TA—.

Τετευχῆσθαι, *to be armed*, Od. χ, 104. a perfect derived from the subst. *τεύχεα*. Compare *ἔσθημένος*.

Τετίημαι. See TIE—.

Τέτμον, *ἔτρεμον*, *I found, hit upon, attained*: a defective aorist, of which we find no other tense than the conj. *τέτμης*, η, Od. ο, 15. The analogy of *ἔπεφνον* and *ἐκεκλόμην* appears to lead us to a theme TEMΩ, which however being totally different in meaning from TEMΩ the stem or root of *τέμνω*, must be kept distinct from it, at least by the Grammarian.

[Of this latter root we find *ἐτέτμετο* in Orph. Arg. 366. which, as well as *ἔτρεμον*, Passow forms from an obsolete pres. *τέτμω*.]

Τετραίνω. See TTPᾶω.

Τεύχω. The two following cognate verbs must be kept distinct from each other.

1. *Τεύχω*, *I prepare*: a poetical word, regularly inflected, as fut.

* It is true that there is no other instance of an aor. 2. pass. in *σῃν*; but this arises only from there being in the common language no verb with *σ* as its characteristic. This aorist is therefore quite regular; and consequently to suppose an intransitive active TEPΣEΩ, to which these infinitives might belong according to the analogy of *φορῆναι*, *φορήμεναι*, would be to increase unnecessarily the number of themes. Besides these forms must then be in the present, synonymous with *τέρσεσθαι*, the meaning of which is "*to continue to get drier*," whereas in both the above passages the idea is that of "*being completely dry*." And the plan of the older grammarians of joining

τέρσεσθαι with *τέρειν* by means of a future and an aorist of this verb according to the analogy of *κείρω ἔκερσα* (compare *Ἀλέξω*), must be pronounced incorrect, because the *σ* in *τέρσεσθαι* is in the root through the Ionicism of *ρσ* for *ρρ*, as shown by the derivative subst. *ταρρός* and *ταρσός*, and the Lat. *torreo*. Nor is there so immediate an agreement between the meanings of (*τέρῳ*) *τέρσω*, *I dry up*, and *τέρω*, *I rub off*, which latter may indeed have been pronounced in the Æolic dialect *τέρῳ* also (see Greg. Cor. in Æol. ii.), as to justify the grammarian in joining both verbs under the same inflexion.

τεύξω; aor. 1. ἔτευξα; perf. τέτευχα; perf. pass. τέτυγμαι*; fut. 3. τετεύξομαι; aor. 1. pass. ἐτύχθην†. Verbal adj. τυκτός or τευκτός.

2. Τυγχάνω, *I happen, chance to be, hit upon*: fut. τεύξομαι; aor. 2. ἔτυχον; perf. τετύχηκα. On the formation of these tenses from τεύχω see notes under Πυνθάνομαι and Αἰσθάνομαι: and on the derivation of τετύχηκα from ἔτυχον (without having recourse to a new theme τυχέω) see Ἀκαχίζω and note.

The meaning of τυγχάνω, ἔτυχον is that of the passive of τεύχω with an intransitive immediate force. That is to say τετύχθαι very frequently means in the Epic poets *to be fated, destined, brought on by circumstances*, whence τετύκται is much the same as ἐστί, for which was afterwards used τυγχάνει ὦν or τυγχάνει; and ἐτύχθη in Π. β, 320. (θαυμάζομεν, οἷον ἐτύχθη) had precisely the same meaning as ἔτυχεν in prose. Thus ἔτυχέ μοι τοῦτο, *this happened to me*, was much the same as ἐτύχθη μοι: compare Π. λ, 683. οὐνεκά μοι τύχε πολλά, *because much had happened to me*, with ρ, 704. μεγάλη δὲ πόθη Πυλίοισιν ἐτύχθη, *was prepared for them, was their lot*: and sometimes in this as in other cases the relation is reversed, ἔτυχον τούτου, *I obtained that as my lot*, whence comes the meaning of *to obtain, light upon, find*. In a similar way it is easy to distinguish in the two aorists of the same theme, ἔτευξα and ἔτυχεν, the causative and the immediate meaning becoming active and passive, ("I caused, prepared," and "it was prepared, was my lot") a distinction which we see plainly in ἡρεΐσα and ἡριπον, in ἔφυσσα and ἔφυν‡, and in others: e. g. θεοὶ κακὰ κήδεα ἔτευζάν μοι (Od. α, 244.) and κακὰ κήδεα ἔτυχέ μοι, like τύχε μοι πολλά.

With this aor. 2. is connected also, according to the analogy given in the last note, the perf. act. from the same simple form, τέτευχα. This was the true Ionic perfect of τυγχάνω, e. g. in Herodot. 3, 14. extr., which in a later period became frequent in the non-Attic writers, as in Aristot. Eth. 3, 14. Polyb. 1, 81: see Lobeck ad Phryn. p. 395. Nay, the part. of this perfect occurs in Homer in a completely passive sense

* On the change of the diphthong to *v*, see note under Χέω.

† See the end of Art. on Λείπω.

‡ Wherever the causative and the immediate meaning are expressed by different active forms, the perf. (whether perf. 1. or 2.) and the aor. 2. belong always to the immediate sense, as,

φύω, φύσω, ἔφυσσα, *I produce*,—ἔφυν,

πέφνκα, *I am produced, I grow*.

The same may be observed of ἔστην and ἔστηκα, of ἔδυν and δέδυνκα, of ἔσβην and ἔσβηκα, of ἔσκλην and ἔσκληκα (in σκέλλω), of ἡριπον and ἐρήριπα. Again by usage τέτευχα belongs not to τεύχω, but to τυγχάνω; and the Epics join τέτροφα with ἔτραφον.

in Od. μ, 423. βούδς βίνοϊο τετευχώς, "made of cow-hide:" of which similar instances may be seen in a note under Ἀλίσκομαι. For the perf. of τεύχω in an active sense, there is no genuine undisputed authority*.

From ἔτευχον, τυχεῖν were formed (according to the analogy of ἤκαχον, ἀκαχεῖν, ἀκαχήσω, ἡκάχησα: see Ἀκαχίζω and note) a new aorist and perfect, precisely synonymous with those above-mentioned, viz. ἐτύχησα and τετύχηκα, of which the aor. 1. remained in Epic usage, while the perfect became the Attic and common form.

In the Ionic 3. plur. of τέτυγμαι Homer has restored, on account of the metre, the diphthong of the present, making τετεύχεται, τετεύχαστο; but we find also, at least in the later prose, τετεύγμαι (see Lobeck ad Phryn. p. 728.); whence ἀποτετευγμένος, of a thing which has not answered the expectation, Lucian. Alex. 28†. And lastly in Homer, the fut. 3. is not formed with ν, but written τετεύξομαι; which future is used at Il. μ, 345. φ, 585. in the neuter sense only of τετυγμαι, and therefore cannot be mistaken at φ, 322.

The same uncertainty which is found in the vowel of τυκτός, τευκτός, appears to have existed also in the aor. 1. pass.; at least in Anacr. 10. τὸ τευχθέν is the better accredited reading. Perhaps it was wished to distinguish ἐρεύχθην with the proper sense of τεύχω, from ἐτύχθην, which has in all other instances a neuter meaning.

The Epic language has another aorist, always found in a reduplicated shape, the aor. 2. τετυκεῖν, Midd. τετυκέσθαι, and corresponding in meaning with τεῦξαι, τεύξασθαι, to prepare: see Od. υ, 94. Il. α, 467. The κ comes from the Ionic dialect (see Δέκομαι), and is retained in this old form, which may be compared with κεκαδεῖν under Χάζω.

* In Il. ν, 346. the reading of most of the manuscripts, and, until very lately, of the text also, was τετεύχαστον in the sense of to prepare. But as the perfect cannot possibly stand in that passage, the other reading τετεύχετον, which the Scholiast also follows, has been adopted. This, however, is equally inadmissible. For whether it be considered as a present, (which is contrary to Homer's practice in the narrative,) or as an imperfect with the termination of -τον for -την, such a form as τετεύχω for τεύχω or τέτευχον for ἔτευχον is quite unheard of, and (which is decisive,) not required by the metre. There is no doubt, therefore, that the reading of the Schol. Ven., extracted from some old copies (ἐτεύχετον for ἐτευχέρην), is the only true one. That is to say, as the termination in -τον of this imperfect, though not without pa-

rallel cases (Il. κ, 364. σ, 583.) in the old Epic poetry, was yet contrary to the common rules of grammar established at a later period, the word was first altered to a supposed present τετεύχετον, and then to a perfect, which, as far as regarded formation, was a correct one. The present Scholium of this verse is most corrupt; that at Il. κ, 364. attributed to the Alexandrines, and containing the Scholiast's opinion of this dual in all three passages, reads indeed in the one before us τετεύχετον, but it can only be rendered consistent with itself by our reading there also ἡρώεσσιν ἐτεύχετον ἀντὶ τοῦ ἔτευχον.

† See also Stephan. Thesaur. in ἀποτυγχάνω, and Lex. Seguer. (Antiatt.) p. 79., where the still more astonishing form ἀποτετεύχεται is explained by ἀποτέτευκται.

With this *τετυκέσθαι* is joined in the same Epic language a new present *τιτύσκομαι*, like *λάσκω* from *λακεῖν*, *ῖσκω* from *εἶκω*. At *Il. φ.* 342. this form has plainly and without force the meaning of *τεύχειν*, *to prepare* (fire); and so it was understood by the ancients, as the usage of Apollonius proves, who uses it (4, 248.) in the sense of “*to prepare the sacrifice.*” The active voice is found in the Alexandrine poets, as in *Arat.* 418. *Antim. Fr.* 26. *Lycophr.* 1403. *Opp. Hal.* 2, 99. Compare *Ruhnck. Epist. Crit.* p. 38. At the same time this form belongs also to the other meaning, that of *τυγχάνω*; for *τιτύσκεσθαι τινος* (*Il. ν.* 159.) *to aim at any one*, bears the same relation to *τυχεῖν τινος*, *to hit any one*, as *ἀποδιδράσκει*, *he runs away* (spoken of one who may still be caught), does to *ἀπέδρα*, *he escaped*, or as *captare* does to *capere*, and the like*.

Τόσσαι for *τυχεῖν*, see in its alphabetical place.

Τήκω, *I melt, soften*, (trans.): fut. *τήξω*, &c. Pass. *τήκομαι*, with aor. 2. *ἐτάκην* (ᾶ), and perf. *τέτηκα*, *I melt*, (intrans.): see *ἔαγα*, &c., under *Ἀγνυμι*, and note under *Τεύχω*.

ΤΙΕ-, whence *τετίνημαι*, *I am vexed*, of which we find only the 2. dual. *τετίνησθον*, *Il. θ.* 447. and the part. *τετιημένος*, *Il. λ.* 555. In the same sense Homer uses also the active form *τετιηώς*, -ότος, *Il. ι.* 30. λ. 554. Compare *κεκαφηώς*, *κεκμηώς*, *βεβαρηώς*, &c.: see also *βεβρώς* under *Βαίνω*.

Τίκτω, *I bring forth, pario*†: fut. *τέξω*‡, more generally *τέξομαι*; aor. 2. *ἔτεκον*; perf. *τέτοκα*, part. *τετοκώς*, -ῶτα, -ός, *Hes. ε.* 593.

* Modern critics have attempted to connect this verb with *τιταίνω*, by deducing the idea of *taking aim* from that of *drawing tight* the string of the bow, and because at *Il. θ.* 41. *ὑπ' ὄχεσφι τιτύσκετο* is used of *attaching* the horses to the chariot, i. e. *straining* or *drawing tight* the traces. But independently of the two verbs (*τιταίνω* and *τιτύσκω*), being similar only in appearance, the similarity vanishes entirely between *τείνω* and *τιτύσκω*; nor can *τιτύσκεσθαι πῦρ* be explained by means of this deduction without very unusual force; and as for the idea of the horses *straining* or *stretching* the traces, it does not correspond with any Greek or Latin expression whatever,

for Homer uses *τιταίνειν ἄρμα* in the sense of the horses *drawing along* the chariot. *Τιτύσκεσθαι* in the above passage is therefore only a slight deviation from *τεύχειν*, with the sense of *to set in order, make ready*, and hence the Greek commentators unanimously explain it by *ἐτοιμάζειν*.

† [Sometimes also, *I beget*, *Eurip. Suppl.* 1092. in which sense Homer very frequently uses the middle voice, *Il. β.* 742.—Ed.]

‡ Decisive authorities for this active form in the Iambic trimeter of the Attics will be found in *Aristoph. Thesm.* 509. *Eurip. Tro.* 742. *Æschyl. Prom.* 868.

The perf. pass. *τέτεγμαι* and aor. 1. pass. *έτέχθην* are found only in non-Attic writers, e. g. in Hippocr. De Superfet. 8. and Pausan. 3, 7. The same perfect, with change of vowel, *τέτογμαι* occurs in Synes. Epist. 141. The middle voice, with the same meaning as the active, is poetical only; *τίκτεται*, Æschyl. ap. Athen. p. 600. b. aor. 2. *έτεκόμην*, *τέκετο*, *τεκέσθαι*, Hom. [The aor. 1. *τέξασθαι* is found in some editions of Hes. θ, 889., but perhaps the better reading is *τέξεσθαι*. The aor. 1. act. *έτεξα* is very rare, Lobeck ad Phryn. p. 743.—Passow.]

A fut. infin. *τεκεῖσθαι* (as from *τεκούμαι*) is found in Hymn. Ven. 127., but I think *τεκέσθαι* would suit the syntax of the passage quite as well; in which case *τεκεῖσθαι* might be an old correction. The form *τεξείεσθε*, Arat. 124., which must be explained by supposing a fut. *τεξοῦμαι*, *τεξείομαι*, is very suspicious*.

Τίλλω, *I pluck, tear up*; fut. *τῖλῶ*; aor. 1. *έτῖλα*; perf. pass. *τέτιλμαι*.—MIDD. This verb is inflected like *κρίνω*.

Τίνω, *τίννυμι*. See *Τίω*.

Τιτράω, *I perforate*: fut. *τρήσω*; aor. 1. *έτρησα*. We have also a sister-form *Τετραίνω*, fut. *τετρανῶ*, aor. 1. *έτέτρηνα*, Aristoph. Thesm. 18., but in Theophr. *έτέτρᾶνα*†. This latter verb, which is properly nothing more than a strengthened form of the other, became the general one in Attic usage. The perfects are however always taken from the radical form, thus perf. act. *τέτρηκα*, perf. pass. *τέτρημαι*, Herodot. 4, 158.—MIDD.

The aor. *έτέτρηνα*, formed contrary to the general rule of verbs in *-αίνω* (see *Κερδαίνω*), is an Ionicism which remained in the Attic language. Authorities from Theophrastus for *έτέτρᾶνα* may be seen in Stephan. Thesaur. The form *τιτραίνω*, wherever found, is a corruption.

Τιτρώσκω, *I wound*: fut. *τρώσω*, &c. Perf. part. pass. *τετρωμένοι νέες*, *injured*, Herodot. 8, 18.

The stem or root of *τιτρώσκω* is in the verb *τορεῖν*, (as ΘΟΡ- is the root of *θρώσκω*, ΒΟΡ- of *βιβρώσκω*), by the well-known metathesis detailed more at length under *Βάλλω*, *Θνήσκω*, and *Καλέω*. But as the

* [Passow is of opinion that Buttmann has not sufficient grounds for suspecting these two forms.]

† We find also in Hippocr. De Nat.

Puer. c. 4. an Ionic form *τετρήνω*, which Passow pronounces to be a false reading for *τετραίνω*.

sense of the derivative verb has become more precise and limited than that of its original theme, they must be treated as two separate verbs. Homer has the present in a more simple shape, *τρώω, τρώεις*; but only once, and then in the general sense of *to hurt* or *injure*, *Od. φ, 293*.

Τιτύσκω. See *Τεύχω*.

Τίω. As usage has separated the two following verbs, it will be better to do the same.

Τίω, I honour, is solely poetical, and quite regular; e.g. fut. *τίσω*; aor. 1. *ἔτισα*, &c.; perf. pass. *τέτιμαι*, *Il. v, 426. Od. v, 28.*, &c.

Τίνω, I pay or suffer (the penalty of an offence), forms, like the preceding, a fut. *τίσω*; aor. 1. *ἔτισα*, &c.; perf. *τέτικα*; but the Attics make the *ι* short in all the tenses, and the pass. takes *σ*, as perf. *τέτισμαι*; aor. 1. *ἐτίσθην*. Midd. *τίνομαι, I punish* (a person), *avenge* (a thing): fut. *τίσομαι*; aor. 1. *ἐτίσάμην*.

According to the general analogy of verbs in *-ίνω*, the Epics have the *ι* long in *τίνω* and all its tenses. The Attics, on the contrary, generally use it short: see, as instances of *τίνω*, *Æschyl. Prom. 112. Soph. Œd. Col. 1203. Eurip. Or. 7.*; and of *τίσαι*, *Aristoph. Eccl. 45. Vesp. 1424*. The *ι* of the present is also short in the Doric dialect of Pindar (*Pyth. 2, 44.*); in the early time of Solon (*5, 31.*), as well as in that of the later Epigrammatists, *Jac. Anthol. Poet. p. 823*. On the other hand, the fut. and its derivative tenses have the *ι* long in *Pind. Ol. 2, 106.*, in the Anapæsts of *Aristoph. Eccl. 656. 663.*, in the Iambic Trimeter of *Soph. Trach. 1113. Phil. 1041.* and in a lyric passage of *Aj. 182.*; see *Reisig. Comm. Crit. de Soph. Œd. Col. p. 220*.

We find an Ionic sister-form of the pres. *τίνω* in *τίννυμι, τίννυμαι*, written in the Attic poetry *τίννυμαι* with *ι* short, *Eurip. Or. 313**.

Τλῆναι, to bear or suffer, bear up manfully, venture, dare. Of this verb there is neither present nor imperfect: fut. *τλήσομαι*; perf. *τέτληκα*; aor. 2. *ἔτλην*, imper. *τλήθι*, opt. *τλαίην*,† infin. *τλῆναι*, part. *τλάς, τλαῖσα, τλάν*. Compare *ἔγνων*, &c., under *Γιγνώσκω*.

These forms are used both in poetry and prose, while the defective tenses are supplied from the verbs of similar meaning *ὑπομένω* and

* [Passow objects to the writing of this form with *νν*, and prefers *τίννυμι* in all cases, with the *ι* long in the Epic, and

short in the Attic writers, like *τίνω*.]

† The conjunctive is not in use.

ἀνέχομαι. Τέτληκα is a regular perfect, and used as such in Aristoph. Plut. 280., but the poets have formed from it (with the force of a present,) the following syncopated forms; perf. plur. τέτλαμεν, τέτλατε, τετλάσι, dual τέτλατον; imper. τέτλαθι, τετλάτω, &c.; opt. τετλαῖν*; infin. τετλάναι (ᾶ), τετλάμεν and τετλάμεναι; part. τετληώς, -ότος; plu-perf. plur. ἐτέτλαμεν, ἐτέτλατε, ἐτέτλασαν, dual ἐτέτλατον, ἐτετλάτην. The Epic language has also an unusual aor. 1. ἐτάλασα, ἐτάλασσα†, Il. ρ, 166., whence conj. ταλάσσω, -ης, -η, Il. ν, 829. ο, 164., and in a later period we find a fut. ταλάσσω, Lycophr. 746.

TM-. See Τέμνω and Τέτρω.

Τμήγω. See Τέμνω.

Τορεῖν (Hesych.), *to pierce, stab*; aor. 2. ἔτορον, a defective aorist, Il. λ, 236., and (of less frequent occurrence,) aor. 1. ἐτόρησα, part. τορήσας, Hymn. Merc. 119. A pres. τορέω is nowhere found. [There are also traces in Hesych. of a reduplicated aor. τέτορον explained by τρώσαι.—Passow.]

The same idea of *piercing* lies in τετορήσω, a future with the meaning of *to pierce* (the ears), *utter with a loud or shrill voice* in Aristophanes (Pac. 381.), who has also in the same sense a present τορεύω (Thesm. 986.)‡.

Τόσσαι, Dor. τόσσαίς, an aor. part. synonymous with τυχεῖν, Pind. Pyth. 3, 48., compare Bæckh. var. lect. p. 456. Beside the above we find only the compound ἐπέτοσσε, part. ἐπιτόσσαίς, Pind. Pyth. 4, 43. 10, 52.

Τραπείω. See Τέρω.

Τράπω. See Τρέπω.

Τρέμω, *I tremble*, is used only in the pres. and imperf.

Τρέπω, *I turn*: fut. τρέψω; aor. 1. ἔτρεψα; aor. 1. midd. ἐτρεψάμην; aor. 1. pass. ἐτρέφθην; aor. 2. ἔτραπον; aor. 2. pass. ἐτράπην; aor. 2. midd. ἐτραπόμην; perf. 2. τέτροφα§

* The conjunctive is not in use.

† There is no doubt of the verb τέλλω having had in the older language the meaning of *to bear*, traces of which we see in the Lat. *tollo* and *tuli*. Now τλήναι, τλαῖν have the same relation to τέλλω, as σκλῆναι, σκλαῖν have to σκέλλω. In the course of time forms disappeared, and the meaning became modified, but was still quite perceptible in τλήναι and *tollo*. The simple meaning of *to bear* remained only in *tuli*. The present τέλλω disappeared entirely as a simple verb; in its compounds, in which

it has the aor. 1. ἔτειλα, the original sense is most evident in ἐπιτέλλειν.

‡ As ἔμμορον comes from μείρω, so is ἔτορον indisputably the aorist of a stem or root ΤΕΡ-, which may be compared etymologically with τείρω, although this latter cannot in its precise meaning be joined grammatically with τορεῖν. Hesychius has preserved forms of the reduplicated aorist τέτορον (τέτορεν, τετόρη), but which are explained by τρώσαι. See Τιτρώσκω.

§ See note under Κλέπτω. This τέτροφα is found in Aristoph. Nub. 858. in

and *τέτραφα*; perf. pass. *τέτραμμαι**.—MIDD. Verbal adj. *τρεπτός*, and with the sense of the middle voice *τραπητέος*. With regard to the aorist, *τρέπω* is the only verb which prefers the aor. 2. to the aor. 1. in all three voices: still, however, the latter is used in each voice to express certain deviations of meaning; but this is a subject for the Lexicons.

A very singular instance of the aor. 2. midd. in a passive sense is found in Plat. Cratyl. p. 395. d. *ἡ πατρὶς αὐτοῦ ὅλη ἀνετράπετο*.

In this verb, as in *στρέφω* and *τρέφω*, the α of the perf. pass. is not carried on to the aor. 1. excepting in the Ionic and Doric dialects†: thus the Attics use *ἐτρέφθην*, *τρεφθῆναι*, *τρεφθείς*, Xen. Ven. 12, 5., but Herodotus (4, 12. 9, 56.) has *ἐτράφθην*, *τραφθείς*. At the same time it is difficult to form a decided judgement on this point, as Herodotus has not only a pres. *τράπω*, but also (3, 155.) *ἐπιτράψονται*, and (4, 202.) *ἐπέτραψε*; though in all these instances the reading is uncertain‡. Compare *στρέφω*.

We find in a multiplicity of verbs, as in *βλαστάνω*, *γίγνομαι*, *δαρθάνω*, *πέτομαι*, &c. certain tenses formed from the aor. 2. (see *ἀκαχίζω* and note under *Ἀκαχίζω*): but in the verb before us, as well as in *κτείνω*, we have instances of a present so formed, e. g. *ἐπιτραπέουσι*, Π. κ, 421. We must here bear in mind that *τραπέω*, *I tread* (the grapes), is a very different verb. See *τραπέω* under *Τέρπω*. [We find also in Homer an imperat. perf. pass. *τετράφθω*, Π. μ, 273., an Epic 3. sing. of the pluperf. pass. *τέτραπτο*, and the Epic and Ionic 3. plur. of the perf. and pluperf. pass. *τετράφαται*, *τετράφατο*.—Passow.]

Andocid. Myst. p. 17, 13. Ald. and in Soph. Trach. 1009.; but it is probable that at a very early period, in order to avoid confusion with *τέτροφα* from *τρέφω*, it was changed to *τέτραφα*, although from the uncertainty of the readings it is difficult to ascertain with any degree of accuracy when this change took place. We find, for instance, in Demosth. Pro Cor. 324, 27., in the same passage quoted by Longin. 32., and in Æschin. c. Timarch. p. 179. Ctesiph. p. 545. *ἀνατέτραφα* always accompanied by the various reading *ἀνατέτροφα*, which latter Reiske has adopted in his text. Again in Dinarch. c. Demosth. pp. 23. 73. and c. Philocl. p. 93. we find *τέτραφα*, but without any various reading hitherto discovered.

* This α is peculiar to the three per-

fects passive of *τρέπω*, *τρέφω* and *στρέφω*: in *κλέπτω* also usage fluctuates between *κέκλεμμαι* and *κέκλαμμαι*. See Etym. M. voc. *ἐπιτετράφαται*, and Not. Crit. ad Aristoph. Vesp. 57. et ad Athen. 9. p. 409. c.

† [Passow adds the Epic language of Homer, and quotes *ἐτράφθην* from Od. o, 80. but the reading seems to be uncertain.—Ed.]

‡ However singular it may appear that in the Ionic dialect the verb should be inflected *τράπω*, *τρέψω*, yet this is by far the most common mode of inflexion in our copies of Herodotus: see Schweigh. in *ἐπιτρ.*: nay, in the two passages quoted above we find *ἐπιτρέψονται* and *ἐπέτρεψε* in very excellent manuscripts.

Τρέφω, *I nourish*: fut. θρέψω* ; aor. 1. ἔθρεψα ; perf. 2. τέτροφα (see τέτροφα and note under Τρέπω) ; perf. pass. τέθραμμαι (see τέτραμμαι and note under Τρέπω), infin. τε-θράφθαι† ; aor. 2. pass. ἐτράφην: verbal adj. θρεπτός.

The stem or root of this verb had both the immediate sense *to become fat, large, strong*, and the causative one *to make fat, &c.* From this latter comes the common meaning; the former occurs in the Epic language, but only in the aor. 2. ἔτραφον and the perf. τέτροφα, according to the rule laid down in the note under Τεύχω: and undoubtedly these two forms had in that Epic language this intransitive meaning only, but in a later period the perfect took the causative sense also, as we see it in Soph. Œd. Col. 186. Alcæ. Messen. Epigr. 18. (Anal. 1. p. 490.), and Polyb. 5, 74., while the aor. 2. (ἔτραφε, Il. φ, 279. ἐτραφέτην, ε, 555. τραφέμεν for -εῖν, η, 199.) became obsolete‡. That is to say, when in this as in other similar verbs, that neuter meaning *to become large, grow up*, began to be expressed in the present by the passive voice (see Il. ι, 143.), it soon spread to the aor. and perf. passive: and thus we find, even as early as Homer, the forms ἐτράφη, ἐτράφημεν, and ἔτραφεν or τράφεν for ἐτράφησαν§.

* Among the laws which regulate the Greek aspirates, we may observe the following; that where two successive syllables begin each with an aspirate, one of the aspirates, generally the first, is changed to the tenuis of the same organ: and when by any formation the second disappears, the first is restored. Thus, the root of this verb is ΘΡΕΦ-, whence τρέφω, and again θρέψω.

† Not τέτραφθαι, which belongs to τρέπω, and which, though found in all the manuscripts in Xen. Hell. 2, 3, 24. (17.), must nevertheless be a corruption. Τέθραφθε in Plat. Legg. init. is the correct reading. Compare τεθάφθαι under Θάπτω.

‡ [Yet in Callim. Jov. 55. we find ἔτραφες for ἐτράφης.—Passow.]

§ Of the passages in which these passive forms are now found, we must first reject Il. β, 661. where the old reading Τληπόλεμος δ' ἐπεὶ οὖν τράφ' ἐνὶ μεγάροις εὐπύκτοισ was first changed by Barnes to τράφη ἐν, to the injury of the rhythm, and at the same time in opposition to almost all the manuscripts; for not one has τράφη ἐν in regular order, nor is there the least trace of such a read-

ing in any of the Grammarians. There was evidently, therefore, in the text of Homer, as handed down to us, a discrepancy between this passage and two others (γ, 201. Ὅς τράφη ἐν δῆμῳ, and λ, 122. Ὅς τράφη ἐν Θρήκῃ), which those grammarians did not attempt to reconcile, and in which we ought to have followed their example. Nay, this discrepancy should have rather led us to conjecture that the passive forms had crept into Homer's text from the usage of a later period; that the 3. plur. τράφεν, for instance, had taken the place of τράφον, and that the original reading of the two passages quoted above was Ὅς τράφεν ἐν δῆμῳ, and Ὅς τράφ' ἐνὶ Θρήκῃ. This conjecture is much strengthened by the circumstance, that the remaining passage, of which the emendation is not so easy, (Ἄλλ' ὁμοῦ ὥς ἐτράφημεν ἐν ὑμετέροισι δόμοισιν, Il. ψ, 84.), abounds in variety of readings. One, in particular, of great weight in criticising Homer's text as being a full quotation of the whole passage in Æschines (c. Timarch. p. 21.), has this striking difference, Ὅς ὁμοῦ ἐτράφεμέν περ ἐν ὑ. δ. Surprising as this latter form is, we see at once

The present with the radical vowel α, *τράφω*, is exclusively Doric, as in Pind. Pyth. 2, 82. 4, 205. Isthm. 8, 88. (7, 40. Bæckh.)*

Τρέχω, *I run*, forms its future like *τρέφω* (see note under that verb); thus fut. *θρέξομαι*; aor. 1. *ἔθρεξα*: but by far the more common future comes from a very different stem or root, fut. *δραμοῦμαι*†; aor. 2. *ἔδραμον*; perf. *δεδράμηκα*.

The forms *ἔθρεξα*, *θρέξομαι* were almost obsolete: Homer has the aorist (see Lobeck ad Phryn. p. 719.); and the future is still found as an old Atticism in Aristophanes, *μεταθρέξομαι* (see Fischer ad Well. 3. p. 182. Herm. ad Nub. 1005.) and *περιθρέξει*, Thesm. 657., at which passage the Scholiast thinks it necessary (so little was the word in use,) to explain it.

The present of this verb is found in the Doric writers with the α, *τράχω*: see Bæckh on Pind. Pyth. 8, 34.

The perf. *δεδράμηκα*‡ is formed from the aor. 2. *ἔδραμον* according to the analogy described in note on *ἀκαχῆσω* under *Ἀκαχίζω*. The fut.

that, with the mere additional insertion of *δέ* after *ὦς* required to connect it with the context, this was the old and genuine reading of the verse: instead of which some grammatical *Diaskeuastes* removed the *ὦς* from its natural place, where it answered to the corresponding *ὦς δὲ καὶ ὁστέα*, and sacrificed the *πέρ* which served to exalt the comparison, merely to introduce into the verse the regular *ἐτράφημεν*, grating as this *ἐτρ...* must have been to an Ionic ear by the harshness which it gave the metre. Now as far as regards this *ἐτράφημεν*, Bæckh (on Pind. Pyth. 4, 115.) is of opinion that the ancients saw in all these Homeric forms (*τράφε*, *τραφέμεν*, &c.) nothing more than a shortening of the *η*. I agree with him in this opinion: but a correct idea of the true relation of this verb in Homer's language can only be formed by our recollecting the mutual coincidence of meaning in *ἐτραφε* and *τέτροφε*, and the great leading analogy mentioned in a note under *Μείρομαι*, and again more fully illustrated in a note under *Τεύχω*. The form *ἐτράφην* is not Homeric, but *ἐτραφον* had the intransitive sense expressed afterwards by *ἐτράφην* only. Now, where the difference of form was so slight, it was very natural that any one, who did not carry in his mind the whole of Homer's usage, should suppose the forms *τράφε*, *τραφέ-την*, &c., to be merely a metrical shortening

of the vowel, as in the conjunctives *ιμείρεται*, *ναυτίλλεται*, &c.: and thus *ἐτράφημεν* was introduced where the old Rhapsodist had used *ἐτράφομεν*, as also from the 3. plur. *ἐτραφον* was made *ἐτραφεν*. I have no doubt, therefore, that the old reading of the above verse was, *ὦς δ' ὁμοῦ ἐτράφμεν περ ἐν ὑμετέροισι δόμοισιν*.

* In all three passages the forms in question are by some accented as aorists, *τραφεῖν*, *τραφών*: but we dare not so easily suppose *ἐτραφον* to be used for *ἔθρεψα*. In all three passages the present is correct, in the last it is indispensable.

† This future in an active form is found in the comic writer Phileærus ap. Athen. 10. p. 416. *ὑπερδραμῶ*: for such is the syntax of that whole passage that the Attic language does not allow it to be transferred altogether to the conjunctive (*βάλλω*, *δράμω*) by a change of accent.

‡ Sufficient authority for this perfect is collected in Fischer vol. 3. p. 183. to which may be added *ἐπιδεδράμηται*, Xen. Œc. 15, 1. That the old Grammarians cite their proofs of *δεδράμηκα* from Menander or Philemon (see Lobeck ad Phryn. p. 619.), arose from the circumstance that this perfect active, like that of so many other verbs, is of very rare occurrence.

δραμοῦμαι cannot be formed from it in the same way, for then it would end in -ήσομαι like μαθήσομαι, γενήσομαι, &c. It must be derived, therefore, from the theme itself, which, on account of the old perf. δέδρομα (Od. ε, 412. ζ, 45.), is supposed to be ΔPEMΩ; from which, it is true, that future cannot be formed in the usual Attic manner of verbs having λ, μ, ν, or ρ as their characteristic letter; but a fixed analogy in the change of the vowel is not to be expected in these primitive verbs, the present of which was probably never in actual existence. Compare what has been said on Βάλλω and Λαγχάνω.

The 3. sing. of a fut. ἀναδράμεται is found in Philipp. Thess. Epigr. 24, 4. for which it is probable the writer had some old Epic authority.

Τρέω, *I tremble*, retains ε in the inflexion: thus infin. τρεῖν: fut. τρέσω; aor. 1. ἔτρεσα. This verb keeps all its forms resolved, except where they can be contracted in ει: see Δέω, *I bind*.

[The Epic poets double the σ, making (with the omission of the augment) the aor. τρέσσε, τρέσσαν, &c. A poetical present is τρεῖω.—Passow.]

Τρίβω, *I rub*: fut. τρίψω; aor. 1. pass. ἐτρίφθην, Thuc. 2, 77. but more frequently is used the aor. 2. ἐτρίβην, (on which see Γράφω); perf. pass. τέτριμμαι.

[Homer has the aor. 1. act. of this verb in its compound διατρίψας, Il. λ, 846. The fut. midd. τρίψομαι is used in a passive sense in Thucyd. 6, 18.—Passow.]

Τρίζω, *I twitter, chirp*: fut. τρίσω and (Hemsterh. Aristoph. Plut. 1100.) τρίξω; perf. with force of a pres. τέτριγα, like κέκραγα, λέλακα, κέκλαγα, &c. The pure characteristic letter of this verb is γ.

The Epics allowed themselves the liberty of pronouncing long the accented ο in the oblique cases of the part. perf., as τετριγῶτας for -γῶτας, Il. β, 314. Compare γεγῶς, -ῶτος, with note, p. 51.

ΤΡΥΦ-. See Θρύπτω.

Τρύχω, *I rub in pieces, wear out, consume*, forms from τρυχώω (a present of rare occurrence) an aor. 1. ἐτρύχωσα; aor. 1. pass. ἐτρυχώθην; part. perf. pass. τετρυχωμένος, &c. The pres. pass. τρυχοῦται is found in Mimn. Fr. 2.

Τρώγω, *I gnaw, eat*: fut. τρώξομαι; aor. 2. ἔτραγον; aor. 2. pass. ἐτράγην.

The *a* in this aorist would seem to lead us to a theme ΤΡΗΓΩ, a sister-form of τρώγω, like πτήσσω and πώσσω. An aor. 1. in the compound κατατρώξαντες is found in Timon Phlias. Fr. 7.

Τυγχάνω. See Τεύχω.

Τύπτω, *I beat*: fut. τύψω, &c.; aor. 2. pass. ἐτύπην.—MIDD.—Instead of the regular inflexions the Attics used a fut. τυπτήσω, a perf. pass. τετύπτημαι, and a verbal adj. τυπτητέος.

On the above deviation from the regular inflexion, see Thom. Mag. in voc. and Stephan. Thesaur. The fut. midd. τυπτήσομαι in Aristoph. Nub. 1382. with a passive sense, may possibly be a mistake for τυπήσομαι; as the old reading ὠθήσει in Eurip. Med. 336. is now proved by the Codd. to have been a corruption from ὠσθήσει. The aor. 1. ἔτυψα, τύπον, &c., appears to have been in constant use from Homer's time: the aor. 2. ἔτυπον is seldom found, but it does occur in Eurip. Ion. 766.

Τύφω, *I smoke, burn*: fut. θύψω*; aor. 1. ἔθυψα; perf. pass. τέθυμμαι or τέθυμαι; aor. 2. pass. ἐτύφην.

Υ.

Ὑπischνέομαι. See Ἐχω.

Ὑφαίνω, *I weave*: fut. ὑφᾶνῶ; aor. 1. ὕφηναι, Att. ὕφᾶ-να, Lobeck ad Phryn. p. 26. perf. ὕφαγκα.

A very suspicious reduplicated perf. pass. ὑφήφασμαι is quoted by Suidas in voc. Phrynich. Seguer. p. 20, 3. Herodian π. μον. λέξ. 44, 25. The Grammarian in Suidas is puzzled how to account for the *η* in the second syllable, whence I conjecture it to be a corruption of ὑφύφασται, which is quoted in the Etym. M. in voc. as an old and rare form from Zenodotus. In all our Attic writers we find invariably ὕφασμαι. Homer has from the radical form ὑφάω a sister-form ὑφώω, whence the 3. plur. ὑφώωσι, Od. η, 105.

Ὑω, *I rain, make wet with rain*: fut. ὕσω; aor. 1. ὕσα. Pass. ὕομαι,

* On the formation of this future see Τρέφω, Θρέψω and note.

I am rained upon, made wet with rain; fut. midd. (in the same sense) ὕσσομαι, Herodot. 2, 14. aor. 1. pass. ὕσθην, Herodot. 3, 10.

Φ.

ΦΑ-. See Φημί: also Φαίνω and Πέφνον.

ΦΑΓ-. See Ἐσθίω.

Φαίνω, *I bring to light, show*: intrans. *I shine*. Pass. *I am brought to light, I appear*. Act. φαίνω; fut. φᾶνῶ; aor. 1. ἔφηνα, infin. φῆναι; perf. πέφαγκα*; perf. 2. πέφηνα. Pass. φαίνομαι; fut. φανήσομαι; aor. 1. ἐφάνθην; aor. 2. ἐφάνην, infin. φανῆναι; perf. πέφασμαι. Midd. φαίνομαι; fut. φανοῦμαι; aor. 1. infin. φήνασθαι, Soph. The active voice has in the transitive sense the aor. 1.; in the intransitive the pres. the imperf. and the perf. 2. The passive has (beside the meaning attributed to it above) the strict passive sense of φαίνω as a transitive verb, and in this sense it employs the aor. 1.; e. g. τὰ φανθέντα, *the things announced or declared*, Demosth. c. Theocr. p. 1325., φρούρα ἐφάνθη, *was announced*, Xen. Hell. 6, 4, 11., ἀπεφάνθη, Lys. De Aristoph. Bon. p. 155, 28.; but in the sense of *to appear* the aor. 2. pass. is used. In this last sense we find a double future, viz. the fut. midd. which is the more common, and the fut. pass. which is of rarer occurrence: the latter is found more frequently in verse, but it is met with in prose also, e. g. φανήσονται, Isæ. De Philoct. p. 58, 33. ἀναφανήσονται, Xen. Hell. 3, 5, 11. The perf. 2. of the active serves as a perf. to φαίνομαι in this intransitive sense; while the perf. pass. (beside its proper passive meaning, *I have been announced*) has also the neuter sense of, *I have appeared*. And lastly we find a form of the middle voice (the aor. 1. infin. φήνασθαι, Soph. Phil. 944.) in the transitive sense of the active, which is particularly common in the compound ἀποφαίνω.

* Dinarchus has ἀποπέφαγκα twice.

This verb is contracted from the old *φαεῖνω* (Hom.), as *αἶρω* is from *ἀεῖρω*. Hence in the Epic writers the radical syllable admits of being lengthened, as *ἐφαάνθην** and the comparative *φαάντερος*, &c. This aor. 1. is used by Homer in the same sense as *ἐφάνην*.

By deriving the verb from this same radical form the Attics pronounced the future *φανῶ* with the *a* long, that is to say, they contracted it from *φαενῶ*. Apollonius (De Adv. p. 600, 28.) expressly mentions this quantity, and Bekker notices the same in Aristoph. Equ. 300. where the words *καί σε φανῶ* (-υ- -) have been arranged differently in opposition to all the Codd. The coincidence of this verb with the same appearance in *αἶρω* makes the thing certain: still however in both verbs the usual quantity is not altered in the Attic writers: e. g. *φᾶνῶ*, Soph. Aj. 1362. and *φᾶνοῦμαι* wherever it occurs†.

An aor. 2. act. and midd. of this verb is also quoted, but there is no certain authority for either. At Il. π, 299. the old editions certainly did read the 3. plur. *ἔφανον*‡; but as many of the most undoubted forms of *φανῆναι* occur in Homer, it has been correctly altered to *ἔφανεν*, which is found in the best manuscripts. It is true that *φάνεσκεν* (Il. λ, 64.) appears to point to such an act. aorist; but this iterative may very well be formed from *ἐφάνην*, as *ἔσκε* was from *ἦν*, *στάσκε* from *ἔστην*, &c. The forms *προῦφανες* (Soph. Phil. 1191.) and *φάνης* (Philem. Fr. inc. 52. b.) are more than suspicious from their transitive meaning: see Buttmann's notes on Soph. Phil. And lastly in Xen. Cyr. 3, 1, 34. instead of *φανοίμην* the various reading *φαινοίμην* ought to have been long ago adopted. In Soph. Aj. 313. *φανοίην* is the Attic. optat. fut. of the active voice.

At Od. ξ, 502. we find the stem of this verb in its most simple form, the 3. sing. *φάε* in the sense of the aorist, "the morning broke," which may be considered as the aor. 2. (*ἔφασον*, *φαεῖν*) from which came the pres. *φαεῖνω*. But Aratus has taken the liberty of using this simple form as a present, *λεπτὰ φάουσαι*, v. 607. where the sense of the aorist does not suit. And if we form from the same simple stem an analogous perf. act. and pass. we come to the Homeric fut. 3. *πεφήσομαι*, Il. ρ, 155. (*will have appeared*, *will have burst over*,) written precisely the same as the fut. of *ΦΕΝΩ*.

* See note under *Κραίνω*.

† It is singular that Apollonius does not, as might have been expected, quote *ἀρῶ* from *αἶρω* as similar in quantity to *φανῶ*, but *ῥανῶ*, of which the proofs are not so strong as they are of the two others. But perhaps the original word there was *κρανῶ*, which is very similar to *φαίνω* and

αἶρω: or is *ῥανῶ* correct, and did the ρ produce the same effect here as in *κέρᾱτος*?

‡ [Passow unhesitatingly condemns this aorist as entirely obsolete; see Pors. Eurip. Or. 1266. Buttm. Soph. Phil. 1191. Meineke Menand. p. 416.—Ed.]

Φάσκω. See Φημί.

Φαύσκω or Φώσκω (compare τρώσαι, τραῦμα), *I appear* or *break forth* as the morning does; a verb occurring only in its compounds with διά, ἐπί, and ὑπό (see the examples in Schneider's Lexicon *), of which the inflexion (fut. φαύσω, aor. ἔφανσα) is known only from the Septuagint and New Testament, e. g. Sam. ii. 2, 32. Ephes. 5, 14., but it is supported by the subst. ὑπόφανσις, Herodot. 7, 36.

The Epic verb πιφαύσκω, πιφαύσκομαι, *I show, give to understand*, of which we find only the pres. and imperf., is distinct from φαύσκω.

Φείδομαι, *I spare*, Depon. midd.; fut. φείσομαι; aor. 1. ἐφεισάμην, infin. φείσασθαι, Xen. Hell. 2, 3, 17.

The Epic poets have the aor. 2. with reduplication, e. g. infin. πεφῖδέσθαι, opt. πεφιδόιμην, whence a fut. πεφιδήσομαι: compare πεπιθήσω from πεπιθεῖν under Πείθω, and ἀκαχίσω with note under Ἀκαχίζω. In Euseb. 10. p. 130. Valckenaër (ad Herodot. 8, 10.) has correctly amended φιλεύμενοι to φειδεύμενοι as from φειδέομαι, Ion. for φείδομαι, like ὀφειλεύμενος in Euseb. and αἰρεύμενος in Hesiod.

ΦΕΝ-. See Πέφνον.

Φέρβω, *I feed, nourish*: perf. πέφορβα; pluperf. ἐπεφόρβειν, Hymn. Merc. 105. Pass. *I am nourished*, τινός, Hom. Hymn. 30, 4. The fut. and aor. are defective both in the act. and pass.

Φέρω, *I bring* or *carry*, forms its tenses from very different stems or roots; thus, fut. οἶσω, to which we must add from the common language an imperative (used also by the Epic and Attic writers) with the force of a pres. or aor. οἶσε, οἶσσετε, οἶσέτω, οἶσόντων†, Od. χ, 106. 481. Aristoph. Bat. 482. Ach. 1099. 1101. 1122. Antim. Fr. 10.: see ἐδύσето, p. 73. From the stem ΕΓΚΩ or ΕΝΕΓΚΩ come the aor. 1. ἤνεγκα, aor. 2. ἤνεγκον. In the first person of these two aorists and in the optative (ἐνέγκαιμι, ἐνέγκειε, and -οιμι, -οι) the usage is very fluctuating, as the Grammarians have observed‡. Of the remaining forms we find

* ["Ἀμ' ἡμέρῃ διαφανσκοῦσθ, Herodot. 3, 86. Διεπιφώσκω, Dionys. 9, 63. Ἐπιφώσκειν φέγγος ἐρυθρόν, Poet. Vet. De Herb. 25. Ὑποφώσκει ἡμέρα, Diod. Sic. 13, 18.]

† To these must be added the Epic infin. οἶσέμεν, οἶσέμεναι (which occurs as

an aorist in Od. γ, 429. Il. γ, 120., but as a fut. in Il. σ, 191.), and οἷσεν, which has the force of a present in Pind. Pyth. 4, 181.

‡ See Greg. Cor. in Att. 78. with the quotations there made by Koen.; and Phryn. Appar. p. 35, 24.

a preference given (the Attic usage is sometimes exclusive), in the active voice to the infin. ἐνεγκεῖν, the part. ἐνεγκών, ἐνεγκόντος, and the 2. sing. imper. ἔνεγκε, all from the aor. 2.; while the others together with the whole of the middle are taken from the aor. 1., e.g. ἤνεγκαν, -κατε, -κατο, ἐνεγκάτω, -κάσθαι, -κάμενος, &c. : imperat. midd. ἔνεγκαι. Perf. ἐνήνοχα; pass. ἐνήνεγμαι, ἐνήνεγξαι, ἐνήνεγκται (e. g. Corp. Inscr. i. 76, 4.) and ἐνήνεκται; aor. 1. pass. ἠνέχθην; fut. pass. ἐνεχθήσομαι and οἰσθήσομαι: verbal adj. οἰστός, οἰστέος (poet. φερτός).—MIDD.

In the aorist the Ionics have ἤνεικα, conj. ἐνείκω, infin. ἐνεῖκαι, &c., midd. ἠνεικάμην, &c., and pass. ἐνήνειγμαι, ἠνείχθην. The most simple theme which can be adopted for these forms is ΕΓΚΩ, whence by redupl. ἤνεγκον, like ἤγαγον, ἀλαλκεῖν, &c.* The relation of the aor. 1. to ἤνεγκον is the same as that of εἶπα to εἶπον as described at p. 9. under εἶλα. Let us now suppose ΕΓΚΩ lengthened to ΕΝΕΚΩ (compare ὀρέγω ὀργυιά, ἀλκή ἀλέξασθαι), then ἐνήνοχα (see κέκλοφα under Κλέπτω), ἐνήνεγμαι and ἠνέχθην are quite regular. The Ionic ἤνεικα appears to have been produced from ἤνεγκα by a mere change of pronunciation, and the same formation was then extended by a false usage to other forms, e.g. to ἠνείχθην, ἐνήνειγμαι, and to the pres. συνενεῖκεται in Hes. Scut. 440.; still however we find the perf. ἐνήνεγκται in old Attic inscriptions: see Corp. Inscr. Græc. to. 1. Inscr. Att. no. 71. p. 116.

The old Aorist, of which the imper. οἶσε and infin. οἰσέμεν are the only remaining tenses, was mentioned at the beginning of this article and in the note there subjoined. If this οἶσε and the other imperatives quoted below be considered as isolated instances of an imperative future, such a supposition is at variance with all usage, for strictly speaking either all imperatives are futures, or none are so. Hence it is more agreeable to analogy to suppose a new theme arising out of the future from which these aorists may be formed; compare αἰέσειο, λέξιο, ὀρσειο, βήσειο, and ἐδύσειο, δύσειο, p. 73. This aorist occurs also with the common termination of the aor. 1.; of which the surest instance is found in Herodotus, but with an unusual lengthening of the radical syllable, in the compound ἀνῶσαι (1, 157.); and this lengthening is again found in another form, in which it is quite as extraordinary, ἀνώ-

* Compare also ἀνάγκη, which is evidently a reduplication from the stem ἄγχειν.

ἵστος (6, 66.), both words having the same sense of *sending* (*referre*) to consult an oracle*. Suspicious examples of the aorist εἶσαι from succeeding writers, and genuine ones of a very late period may be seen in Lobeck Parerg. p. 733. We find in Lucian Parasit. 2. a solitary instance of the perf. pass. προῖσται, in which for the sake of perspicuity the οἰ is left unchanged, and the augment therefore can only be recognised by means of the accent.

The few forms coming immediately from φέρω, which are in general use are the following; the imperf. ἔφερον like ἐφερόμην from φέρομαι; the syncopated Epic imper. φέρετε for φέρετε, Il. ι, 171.; the 3. sing. φέρησι as from φέρημι, Od. τ, 111.; the Ion. 3. sing. imperf. φέρεσκε, and 3. plur. φέρεσκον, Od. ι, 429. κ, 108.; and the poetical verbal adj. φερτός. From φέρω was formed φορέω†, like τρομέω from τρέμω, δομέω from δέμω; see last note, p. 61.: but this latter has the more precise sense of *being in the habit of carrying, of wearing generally*. Of this verb we find an Epic infin. pres. φορήμεναι and φορήναι for φορεῖν: compare γοήμεναι, καλήμεναι, ποθήμεναι, &c. See Φρέω below.

Φεύγω, *I fly*: fut. φεύξομαι and φευξοῦμαι‡; perf. πέφευγα; aor. 2. ἔφυγον. There is no passive voice. Verbal adj. φευκτός, φευκτέος.

The perf. pass. πέφυγμαι is a passive in form only, as the Epics use the part. πεφυγμένος in the active sense of *having escaped*, Od. α, 18 §. On the ν of this perf. see note under Χέω.

The Epic language uses the verbal adj. φυκτός: whence ἄφυκτος came into the common dialect.

For the Homeric part. πεφυζότες see λελειχμότες under Λιχμάομαι.

* Reiz, Schneider in his Lexicon voc. ἀνώϊστος, and Lobeck, Parerg. p. 733. consider both as corruptions and read ἀνοῖσαι, ἀνοιστος; and certainly in Herodot. 7, 149. we find the fut. ἀνοίσειν in a similar sense (*referre* ad populum) without any various reading. Hermann on the contrary conjectures it to be an old Ionicism, and he has this in his favour; that Aretæus, who affects the Ionic dialect, has (2, 11.) ἀνώϊστος from ἀναφέρω, consequently an imitation of Herodotus. But errors are frequently found even in works of great antiquity; and as we meet with this incorrect form in this compound only, the mistake was perhaps caused by the similar sound of the other ἀνώϊστος, *unexpected*, which is correctly formed from ἀ and (οἶμαι) διστός, like ἀνώνυμος, ἀνώματος, &c. And why

should not the gloss of Suidas, ἀνοῖσαι, although explained only by the general expression κομίσαι, refer to the above passage of Herodotus? Still however greater certainty is requisite before we alter the text of Herodotus.

† Of this verb we find an instance (φορέσαι) as early as Isæus; in the later authors it is more frequent.

‡ [Φευξοῦμαι is properly Doric, but is found in Aristoph. Ach. 203. and elsewhere in that writer. Very late authors have a fut. 2. φυγῶ.—Passow.]

§ We may compare this participle with δεδακρυνένος; in both verbs the perf. pass. expresses the completion of an action belonging rather to the middle voice, *having shed a flood of tears, having conveyed himself to a place of safety*. See also ἀλιτήμενος.

Φημί, *I say*: φής, φησί, &c., imper. φάθι*, opt. φαίην, conj. φῶ (3. sing. φήη, Hom.), infin. φάναι, part. φάς; imperf. ἔφην; fut. φήσω; aor. 1. ἔφησα. Of the midd. were used the following forms, viz. the infin. and part. pres. φάσθαι, φάμενος; both used by Homer, the latter by the Attics also; and the imperf. ἐφάμην. Of the passive we find some perfect forms, as the part. πεφασμένος, Il. ξ, 127. and the imperat. πεφάσθω. Verbal adj. φατός, φατέος, and the Hesiodic φατεῖός.

This verb is the only genuine instance of a dissyllable in -μι (beginning with a consonant) without the reduplication. The radical form is ΦΑΩ. The indicative present, with the exception of the 2. sing., is enclitic, i. e. throws back the accent on the word preceding. In the formation of this 2. sing. φῆς there is no ground for the ι subscriptum, and the acute accent instead of the circumflex is unusual, but both are supported by very strong tradition†.

This verb has a twofold meaning, viz. 1. the general idea of *I say*, and 2. the more precise one of *I assert, maintain, assent, allow*; with its converse οὐ φημι, *I dissent, deny*. The present φημί has both senses; but the first is limited by the general usage of the pure Attic writers to the pres. and imperf. active through all their moods, the remaining tenses being supplied from the anomalous εἰπεῖν. On the other hand the fut. and the aor. 1. are generally found in the second sense; in which also the imperfect with the infin. and part. present, in order to avoid ambiguity, are generally expressed by φάσκειν (which does not otherwise occur in prose), and by the midd. φάσθαι, φάμενος; e. g. ἔφη σπουδάζειν, *he said he was in haste*, but ἔφασκε σπονδάζειν, *he maintained that he . . .*; φάσκων, *asserting, maintaining*; οὐ φάμενος, *denying*.

In the 2. sing. of the imperfect we generally find in the Attic writers ἔφησθα; see Thom. Mag. p. 397.: the simple ἔφης becomes more frequent in the later authors; see Lobeck ad Phryn. p. 236. This ἔφην is commonly used as a complete aorist, synonymous with εἶπον; and

* The Grammarians are at variance on the accent of this form: see Schol. Aristoph. Equ. 22. Lobeck (ad Phryn. pp. 60. 172.) unhesitatingly rejects φάθι, but I prefer it to φαθί, as this imperative is not enclitic like φημί.

† Matthiæ in his Grammar directs that the 2. sing. indic. should be written with-

out the ι subscriptum, like ἴσθης, but the conjunctive with it. Passow however in his Lexicon says expressly φῆς (not φῆς or φῆς); the latter he restricts to the 2. sing. imperf. Ion. for ἔφης, Hom. See the Etym. M. voc. φῆς and Chærobosc. MS. ap. Bekk. p. 345. v.—Ed.]

to this imperfect we may add the infin. *φάναι*, which is confined so entirely to express *past* time only (*φάναι τὸν Περικλέα*, *that Pericles has said*) that as soon as an infin. pres. is wanted, *λέγειν* or *φάσκειν* is used*. The same holds good of the imperf. with the infin. and part. pres. of the middle voice. With regard to the statement of the Grammarians that there was also a particular aor. 2. *ἔφην*, which retained the *η* in the plural, and had *φῆναι* or *φάναι* in the infinitive, it is entirely unfounded. If we find *φάναι* occasionally in the text of some authors, it is either an error of transcription, or if correct (as it is in Eubul. ap. Athen. p. 8. c.) it is a poetical licence like *τεθνᾶναι*.

By aphæresis the following forms have arisen from *φημί* in the language of common conversation; *ἡμί*, say *I* (*inquam*), in a quick repetition in Aristoph. Nub. 1145. Ran. 37.; and again in the imperf. *ἦν δ' ἐγώ*, said *I*, *ἦ δ' ὅς*, said *he*, (for *ἔφην*, *ἔφη*), in the conversational narrative of Aristoph. Equ. 640. and Plato; to which belongs also the Epic *ἦ*, *he spake*, Il. α, 219.

[In the Homeric usage we find the 1. plur. opt. pres. *φαῖμεν* for *φαίμεν*; the 3. conj. *φῆη* for *φῆ*; the imperf. *φῆν*, *φῆς*, *φῆ* for *ἔφην*, *ἔφης*, *ἔφη*, and the 3. plur. *ἔφαν*, *φάν* for *ἔφασαν*; also the imperat. midd. *φάο* for *φάσο*, Od. π, 168. σ, 170.—Passow.]

Φθάνω†, *I get before, anticipate*: fut. *φθήσομαι*; aor. 2. *ἔφθην*, opt. *φθαίην*, conj. *φθῶ*, infin. *φθῆναι*, part. *φθᾶς*; perf. *ἔφθᾶκα*. The aor. 2. is preferred by the Atticists to the aor. 1. *ἔφθᾶσα*; but this latter is used by the best Attic writers, e. g. by Thucyd. 3, 49. and from the time of Xenophon is the more usual form of the two.

The fut. *φθάσω* is found only in the later writers, e. g. in Dio Chrys. 12. p. 195.; and an aor. 1. pass. *ἐφθάσθην* occurs in Joseph. Ant. 8, 6. A part. aor. midd. *φθάμενος* is used by the Epic poets synonymous with *φθᾶς*, like *φᾶς*, *φάμενος* from *φημί*. We find also a Doric fut. *φθαῖω*, aor. 1. *ἔφθαξα*. *Παραφθαίησι* in Il. κ, 346. is a lengthened aor. opt. not conj.; as the *αι* would be an unheard of diphthong in the conjunctive of *ἔφθην*, and the *-σι* is admissible in lengthening the optative, though less usual than in the conjunctive.

Φθέγγομαι, *I sound*, depon. midd.; fut. *φθέγξομαι*; aor. 1. *ἐφθεγγάμην*. The active *φθέγγω* never occurs.

* However, in Plat. Hipp. Maj. p. 289. 9. *φάναι* is considered as a genuine present.

† [The *α* is long in the Epic, but short

in the Attic writers; and in the later authors common; see Jacob. Anthol. Poet. p. 884.—Passow.]

Φθείρω, *I corrupt*, is regular: thus, fut. φθερῶ (Epic φθέρσω, Il. ν, 625.); perf. ἔφθαρκα; perf. 2. ἔφθορα; perf. pass. ἔφθαρμαι; aor. 1. pass. ἐφθάρην; verbal adj. φθαρτός. The perf. 2. ἔφθορα, διέφθορα had originally the intransitive sense, *I am become corrupt, am destroyed, undone*; this is its meaning at Il. ο, 128., and it was so used by the Ionics and by all the later writers from Theophrastus. The pure Attics on the contrary gave it a transitive sense, and used intransitively the pass. ἔφθαρμαι, ἐφθάρην. See Lobeck ad Phryn. p. 160. Still however we find the perf. 1. ἔφθαρκα in the early Attic writers: see the old instances collected in Piers. ad Mær. p. 127.

The fut. of the neuter meaning is generally φθαρήσομαι, for which the Ionics have the fut. 2. midd. (with the change of vowel to α,) διαφθαρέσομαι, Herodot. 8, 108. 9, 42*.

Φθίνω and φθίω, *I pass away, come to an end, perish*. This verb is generally poetical, and the pres. φθίω with its imperf. ἔφθιον are exclusively Epic. The intransitive meaning (*I pass away*) is by much the prevailing one in the present tense, indeed there occurs no instance of φθίω with the causative sense of *I bring to an end, consume*: for the imperfect in Il. σ, 446. φρένας ἔφθιεν is to be understood intransitively, as is also φθίω at Od. β, 368. ὥς κε δόλῳ φθίῃς. The transitive meaning of φθίνω is found in Soph. El. 1414. and Theocr. 25, 122. In general this form has the neuter sense, in which it is used in prose also, still however only in certain expressions which do not proceed from the present. The remaining forms, which the poets use in an intransitive sense, are taken from the midd. of φθίω, as the fut. φθίσομαι, the perf. ἔφθιμαι, and the pluperf. ἐφθίμην, which last form is at the same time (see ἐκτάμην in note under Κρείνω) a syncopated aorist, e. g. in Eurip. Hipp. 839. Soph. Œd. T. 962. 970., and in this respect it has its own moods, as opt. φθίμην, (φθίω), φθίτο, Od. κ, 51. λ, 330†; conj. φθίωμαι, shortened to φθίωμαι, φθίεται; infin. φθίσθαι; part. φθίμενος.

On the other hand the transitive meaning is established in the fut. act. and aor. 1. φθίσω, ἔφθισα: see note under Μείρομαι, and compare ἐγήρασα under Γηράω.

* Διεφθαρέατο in Herodot. 8, 90. would be 3. plur. aor. 2. midd., of which tense however there is no other instance whatever. Some manuscripts have the imperfect, but we must adopt, with Hermann,

the pluperfect διεφθάρατο.

† In the latter passage the reading of the text was until lately φθεῖτο, arising from a false conception of the unusual form φθίτο.

The quantity of the *ι* (both in the present in *-ιω* and in the tenses formed from *φθίω*) is the same as that of *τίνω*, long in the Epic poets, but short in the Attic writers : e. g. compare *φθίνω*, Od. λ, 182. ξ, 161. with Soph. Ant. 695. Eurip. Alc. 201. ; and *φθίσω*, &c. Il. π, 461. χ, 61. with Soph. Trach. 709. Aj. 1027. On the contrary the perf. pass., and consequently the syncop. aor. also, together with the derivatives *φθίσις*, *φθιτός*, have always the *ι* short. Compare the *υ* short in *λέλυμαι* and *έλύθην* while it is long in *λύω*, *λύσω*.

The neuter *φθίνω* came into more general use in the later writers, who formed for themselves a new inflexion in *-ήσω* : thus *φθινήσαντες* (having perished), Lucian. Parasit. 57., *καταφθινήσας και τιμωρηθείς απέθανεν*, Plut. Cons. ad Ap. *κατεφθινηκότες*, Vit. Cicer. 14.

In a verse thrice repeated (Od. ε, 110. 133. η, 251.) "*Ενθ' ἄλλοι μὲν πάντες ἀπέφθιθον ἐσθλοὶ ἑταῖροι*", this reading *ἀπέφθιθον*, as from a theme in *-θω* (compare *ἀμύναθον*, p. 22.) has always maintained its ground in the text against *ἀπέφθιθεν* : and yet it is decidedly incorrect. The latter is found in the best sources ; and in the Etym. M. p. 532, 43. it is quoted as the established and only reading. If the former is supposed to be an imperfect, that tense does not suit persons *suddenly* perishing by shipwreck ; if an aorist be required, nothing is more natural than *ἐφθιμαι* (without *σ*, and with *ι* short) is quite sufficient ground for an aorist *ἐφθίθη*.

Φιλέω, *I love*, is regular.

The Epic language has from the stem of this verb an aorist in the middle voice with *ι* long, *ἐφίλατο*, imperat. *φίλαι*. The analogy of *τίλλω*, *ἔτιλα* enables us to form a correct opinion of this old form. In Hes. θ, 97. and Hom. Hymn. 25. (see Hermann on that passage) we find the conj. of this aorist *φίλωνται* corrupted in the text to *φιλεῖνται* ; while in Hymn. Cer. 117. Wolf has restored it from *φίλονται*, and v. 487. from *φιλῶνται*.

Φλέγω, *I burn*, transit. : fut. *φλέξω*. The aor. 2. pass. is *ἐφλέγην* : see note under *Βλέπω*.

Φλέω, *I am full to overflowing* : used only in pres. and imperf. This verb is connected by Onomatopœia with *φλύω*, *I overflow* ; *chatter* : *ἀνὰ δ' ἔφλυε*, Il. φ, 361., *φλύσαι*, Æschyl. Prom. 504. : which was formed also *φλύζω*, *φλύξαι**. But *φλύω*, *I singe, burn*, is quite distinct from the above ; of which we find *περιφλύει* in Aristoph. Nub. 395. with *υ*

* [*Μανίης ὑπο μυρία φλύζων*, Nicand. Alex. 214.—Schneid. Lex.]

long, instead of which Herodotus (5, 77.) has the diphthong περιπε-φλευσμέιος.

Φοβέω, *I terrify*: fut. φοβήσω; aor. 1. ἐφόβησα, &c.; aor. 1. midd. imperat. φόβησαι. Pass. φοβέομαι, *I am terrified*: [fut. midd. φοβήσομαι and fut. pass. φοβηθήσομαι, without any difference of meaning, Xen. Cyr. 1, 4, 19. 3, 3, 30. 6, 7, 15.; aor. 1. pass. ἐφοβήθην; perf. pass. πεφόβημαι.—Passow.]

[The perf. pass. has particularly the sense of *to be put to flight, to fly*, Il. and Herodot. 9, 70. The aor. 1. midd. ἐφοβησάμην belongs to the latest and worst period of the language; e.g. Anacr. 3, 11.—Passow.]

Φορέω. See Φέρω.

Φράζω, *I say, point out*: fut. φράσω; aor. 1. ἔφραῶσα; perf. πέφρακα. Pass. (in Herodotus) *I perceive, observe*: imperf. ἐφραζόμεν, Herodot. 3, 154.; aor. 1. ἐφράσθην, part. φρασθείς, ib. 1, 84. 5, 92. 7, 46. 9, 19.; perf. πέφραδμαι or πέφρασμαι. Midd. (in the Epic poets) *I perceive, observe*; also *I consider, reflect, consult, plan*: fut. φράσομαι; aor. 1. midd. ἐφρασάμην.

The active voice has in the Epic poets a reduplicated aorist πέφραῶδον (see Κάμνω), or with the augment ἐπέφραῶδον (compare ἐκέλετο under Κέλωμαι), Il. κ, 127., particularly used in the 3. sing. πέφραδε; dual πεφραδέτην, Hes. θ, 475.; infin. πεφραδέειν and πεφραδέμεν, Od. η, 49. τ, 477.; optat. πεφράδοι. The part. perf. pass. with a δ, and in a passive sense, occurs in Hes. ε, 653. In a fragment in Athen. 11. p. 465. f. φράδῃ is a false reading, instead of which there is a various reading φράσθῃ.

[The active of this verb is frequent in Xenophon; otherwise it is not often found in prose: the middle occurs only in the Epic poets and in an oracle in Herodotus 3, 57.—Passow.]

Φράσσω, Att. φράττω, (in the later writers φράγνυμι also), *I fill, stop up, place close together, fortify*: fut. φράξω; aor. 1. ἔφραξα; aor. 1. pass. ἐφράχθην; aor. 1. midd. ἐφραξάμην; perf. pass. πέφραγμαι; aor. 2. pass. (in the compound) ἀπεφράγην, Lucian. Dial. Mort. 28, 2.

Φρέω, *I suffer to pass*: fut. φρήσω. This verb is used

only in composition, e. g. ἐκφρέω, εἰσφρέω, διαφρέω, *I let out, in, through*: in addition to which we find a compound ἐπεισφρέω in Eurip. Herc. Fur. 1267. and Seidl. Eurip. El. 1028*. MIDD. *I suffer to pass to myself, take to myself, admit*; e. g. εἰσεφρούμην, Eurip. Tro. 647. to which belongs the fut. εἰσφρήσεσθαι, Demosth. Cherson. p. 93, 18.: for the fut. act. (ἐκφρήσω, εἰσφρήσω, διαφρήσω, Aristoph. Vesp. 156. 892. Av. 193.) is in common use. The aor. 1. pass. ἐκφρησθῆναι occurs in Ælian. ap. Suid. in voc.

The Grammarians mention also an imperat. εἴσφρες, ἔκφρες, which belongs to the syncopated formation of πῖθι, κλύθι, σχές from πίνω, κλύω, ἔχω; but we know not any passage where it really occurs†. Ἐξεφρείομεν in Aristoph. Vesp. 125. is a very singular form‡. Whether the unusual present πιφράναι belongs to φρέω, by a change of the radical vowel (compare δειπνέω and πίμπλημι), is uncertain: see Schneider in Ἑμπίρημις, and on Aristot. H. A. 5, 5. Schæf. on Gregor. p. 521. not. ||

Φρίσσω, Att. φρίττω, *I shudder*: fut. φρίξω; aor. 1. ἔφριξα; perf. (its pure characteristic letter is κ, as in the subst. φρική,) πέφρικα.

The Doric part. πεφρίκοντας (Pind. Pyth. 4, 326.) is either a perfect formed according to the analogy of the present, like κεκλήγοντες under Κλάζω, and ἐβρίγοντι under ῥιγέω, or it is a present from a form πεφρίκω. Compare also ἀνεστάκουσα, Archim. and see Greg. Cor. in Ætol. 56. Maitt. p. 239.

* Ἐπεισφρεῖς is also quoted by Hermann from Eurip. Phaëth. 2, 50.

† This form is mentioned by all the Grammarians and in Stephan. Thesaur. in voc., but I know not from what writer it is taken. The simple φρές is in the Etym. M. p. 740, 12. This compound surely could not have found its way into such general tradition, (as there is nothing elsewhere to lead to it,) had it not been in actual use at some earlier period. I almost think that ἔκφρες must have been the original reading in Aristoph. Vesp. 162. instead of ἐκφρες, which cannot be the true one.

‡ [Passow has Ἐκφρέω Poet. for Ἐκφρέω.]

§ [In Schneider's Lexicon we find Ἑμπίρημι, like ἐμφράττω, *I thrust in, in order to fill up an aperture*, Aristot. H. A. 5, 6. ἐμπιφράναι εἰς τὸν μυκτῆρα. But the word is suspicious.—Passow omits it altogether in his Lexicon.]

|| Φρέω has been most improperly reckoned among the sister-forms of φέρω: for though it may be wished to class it etymologically with that verb, still its totally distinct meaning requires a grammatical treatment equally distinct.

Φρύγω, *I roast*: fut. φρύξω; aor. 1. ἔφρυξα; aor. 1. pass. ἐφρύχθην, infin. φρυχθῆναι, Hom. Epigr. 14, 4. aor. 2. pass. ἐφρύγην, infin. φρῦγῆναι.

ΦΥΖ-. See Φεύγω.

Φυλάσσω, Att. φυλάττω, *I watch*: fut. φυλάξω, &c.—MIDD. *I stand on my guard, guard myself against, take heed of.*

The imperative Νηδὲν δὲ προφύλαχθε (Hymn. Apoll. 538.) in whatever way we explain it, is a very anomalous form. If we suppose it to be the perf. pass. for προπεφύλαχθε, the immediate context δέδεχθε δὲ φῶλ' ἀνθρώπων, seems greatly in favour of that supposition, particularly as the imperat. perf. was also in use, e. g. in Hes. ε, 795. πεφύλαξο: but this form, as well as the whole of the middle voice, has always the definite sense of *to be on one's guard*, and with the accus. *to be on one's guard against, watch against*; whereas the simple meaning of *watching over* is expressed by the active only, φυλάσσω, προφυλάσσω: there is no reason, therefore, why we should adopt in this case the great anomaly of dropping the reduplication. Nor can it be the syncopated aorist, because, as we have just said, the passage requires the common meaning of the active voice, and a tense which shall strictly express duration. As we are reduced, then, to the necessity of supposing it to be some anomalous form, it appears most reasonable to preserve a regularity in the meaning. I consider therefore προφύλαχθε to be a syncopated form of the pres. act. like φέρτε, consequently for προφυλάσσετε, formed from the stem or root ΦΥΛΑΚ-, yet instead of the termination -κτε taking that of -χθε, like ἄνωχθε*.

Φύρω, *I mix*, particularly by adding moisture; whence, *I knead*; and in Homer, *I wet, moisten, stain*: it has in the older language a fut. φύρσω; aor. 1. ἔφυρσα, &c.: but in prose it changes to the inflexion of -άω, as fut. φυράσω, and in Hippocr. Diæt. 2, 8, 10. φυρήσω; aor. 1. ἐφύρασα; aor. 1. midd. ἐφυρασάμην (infin. φυράσασθαι, Aristoph. Nub. 979.); aor. 1. pass. ἐφυράθην (part. φυραθείσα, Plat. Theæt. p. 147. c.); see Lobeck ad Phryn. p. 205. In the perf. pass. both πεφύραμαι and πέφυρμαι† were in use; the latter

* In Xen. Cyr. 8, 6, 3. διαπεφυλάκασι is a false reading for -λάχασι.

† Whether both were used in Attic prose, is still a question. In Thucyd.

3, 49. criticism has declared in favour of πεφυραμένος: but the exclusive usage of πεφυρμένος in succeeding writers, e. g. in Lucian, Plutarch, and others, leads us to

in Homer and Xenophon; compare Od. ι, 397. and Xen. Ages. 2, 14.

Lucian has the aor. 2. pass. ἐφύρην (συναναφυρέντες, Epist. Saturn. 28.): on the other hand the present φυρῶ, φυρᾶν appears not to have been in use, except perhaps among some of the later writers. The formation of φύρσω always remained in the language of poetry; and Pindar (Nem. 1, 104.) has also the fut. 3. (paullo-post) πεφύρσομαι; which rather confirms than opposes the observation made in my Grammar, "that verbs with λ, μ, ν or ρ as their characteristic letter, seldom have a third future, if they are inflected regularly:" for φύρω, by its inflexion in -σω, no longer preserves its analogy with those verbs.

Φύω, *I beget**, is inflected regularly. But the perf. πέφῡκα and the aor. 2. ἔφῡν, infin. φύναι, part. φύς (see note p. 53. and note p. 238.) have the immediate meaning of *to spring up, be produced or begotten*†, to which belong also the pres. pass. φύομαι, and fut. midd. φύσομαι, e. g. Xen. Cyr. 5, 2, 32. θάρσος δὲ ἐμφύσεται. Compare Δύω and the statement there made of this verb.

The moods of ἔφυν correspond also with those of ἔδυν. The conj. φύω (probably with υ long) is found in Xenoph. Hier. 7, 3. οἷς δ' ἂν ἐμφύη.....ἔρως. The 3. sing. opt. φύη occurs in Theocr. 15, 94. If this optative had followed strictly the analogy of verbs in -μι, the optatives in -είην, -αίην, -οίην would have required the corresponding termination to be -υίην: but as this diphthong is never found before a consonant, the passive optative could not be -υίμην, -υίτο, but became -ύμην, -υτο, and therefore to preserve conformity the active was written φύην, not φυίην. Compare ἐκδύμεν for ἐκδυίμεν p. 73. and Buttm. Lexil. p. 425. with note‡.

Beside ἔφυν, an aor. 2. pass. was formed with the same sense, viz. ἐφύην, conj. φυῶ, infin. φυῆναι, &c., which was in use as early as the time of Hippocrates, and among the later writers became the common form. To this belongs also a fut. φυήσομαι, of which we find the infin. ἀναφυήσεσθαι in Lucian. Jup. Trag. 19.

conjecture that there were older precedents for this latter. See Valck. ad Schol. Eurip. Phœn. 1201.

* [This verb is not confined to the above sense; it has the general meaning of *to produce, bring forth*, and is used of plants, trees, the hair, the teeth, &c.; and

in Porson. Eurip. Phœn. 34. of a mother. —Passow.]

† In the later writers φύς, οἱ φύντες is used in the causative sense; see Bekker on Phot. Bibl. p. 17. a. (Appian.)

‡ [Passow is however of opinion that φύην still remains very doubtful.]

Instead of *πεφύκασι* we find in Homer the Epic *πεφύασι*, and instead of the part. *πεφυκώς*, *-ώτος*, the Epic *πεφυώς*, *-ώτος*, fem. *πεφυυῖα*: on the omission of the *κ*, see *βεβαώς* p. 37. and on the length of the oblique cases see *γεγαώς*, *γεγαώτος* with note p. 51. or *Τρίζω*. In the pluperf. Homer always uses the mere reduplication without the augment; while Hesiod (ε, 151. α, 76. θ, 152, 673.) has in a particular instance restored the augment, and formed a 3. plur. *ἐπέφῦκον* (for *ἐπεφύκεσαν*) like the imperf. of a pres. *πεφύκω*: see *Μηκάομαι*.

[Parmenides has ventured to use *φῦν* for *φύναι*; but the 3. plur. aor. 2. *ἔφῦν* for *ἔφυσαν* is principally Epic.—Passow.]

Φώσκω. See *Φάύσκω*.

X.

Χάζομαι, *ἀναχάζομαι**, *I retire, retreat*: depon. midd.

The prose usage of this verb is known only from Xenophon, who has the imperf. *ἀνεχαζόμεν*, *Anab.* 4, 7, 7. and *Cyr.* 7, 1, 17. (24.); but he has also in the same sense an instance of the unusual active voice of this same verb, *ἀναχάζοντες*, *Anab.* 4, 1, 12. (16.) We find also *ἄγχαζε* quoted from *Soph.* in *Lex. Seguer.* 6. p. 340. In the older language the active voice of this verb had also the causative sense of *I cause to retire, drive back*: see *Pind. Nem.* 10, 129. where the reading *ἔχασσαν* is given, it must be confessed, by only one Codex, and yet both metre and sense leave no doubt of its being the true one.

Homer has an aor. 2. *κέκαδον*, and in the midd. a. 3. plur. *κεκάδοντο*, with a fut. act. *κεκαδήσω* formed from it. These forms came by an old Ionicism (compare *τετυκεῖν*) from *ἔχαδον*, which usage has retained in this unchanged shape under the cognate verb *χανδάνω*. Hence *κεκάδοντο* (*Il.* δ, 497.) is precisely the same as *ἐχάσαντο*; but the active forms (*Il.* λ, 334. *Od.* φ, 153.) with the genitive have the sense of *to deprive*, in which lies the same causative sense as in *ἀναχάζω*, *I make a person yield or retire from anything*, expressed more simply in Latin by *cedere facio*. On *κεκαδήσομαι* see *Κήδω*.

Χαίνω. See *Χάσκω*.

Χαίρω, *I rejoice*: fut. *χαίρήσω*; aor. 2. (from the passive voice) *ἐχάρην*; and from this aorist was formed again a perf. *κεχάρηκα* or *κεχάρημαι*, with the force of the present increased, *I am rejoiced*: compare *Ἀνδάνω ἔαδα*, *Θάλλω τέθηλα*, *Κήδομαι κέκηδα*, *Πείθομαι πέποιθα*. On the for-

* [There is no instance of the simple *χάζω* in the active voice.—Passow.]

mation of the perfect from the aorist see ἀκαχίσω and note p. 12.

The perfect κεχάρηκα is found in Aristoph. Vesp. 764.; the part. κεχαρηκώς, *rejoiced*, is of frequent occurrence in Herodotus, and without the κ (κεχαρηότα, &c.) in the Epic poets: the perf. pass. κεχάρημαι occurs likewise in Aristoph. Vesp. 389. and its part. κεχαρημένος in Hom. Hymn. 6, 10. Both the futures formed with reduplication from these perfects are found also in Homer, e.g. κεχαρησέμεν, Il. ο, 98., κεχαρήσεται, Od. ψ, 266.

Of the regular inflexion, we find in the poets (from an Epic aor. 1. midd. ἐχηράμην) the 3. sing. χήρατο, Il. ξ, 270.: compare Jacob. Anthol. Poet. p. 262. and (from a reduplicated aor. 2. midd. κεχαρόμην) the 3. plur. κεχάροντο with the optatives κεχάροιτο, κεχαροίατο, Il. and Od. The part. perf. κεχαρμένος, *rejoiced*, occurs in Eurip. Or. 1122. El. 1077. and other tragedies of the same writer. The verbal adj. is χαρτός.

The aor. 1. ἐχαίρησα is found in the later writers, e.g. in Plut. Lucull. 25.*. The fut. χαρήσομαι which occurs in the LXX., although formed analogically from ἐχάρην, like ἀκαχίσω from ἤκαχον (see note p. 12.), is decidedly a form to be rejected: see Thom. Mag. [The pres. midd. χαίρομαι was a notorious barbarism, Aristoph. Fr. 291.: nor were χαιρέω, χαρέω or χάρω ever in use.—Passow.]

Χαλάω, *I loosen, relax*: fut. χαλάσω, Dor. χαλάξω, &c. This verb has a short in the inflexion, and takes σ in the passive; e.g. perf. pass. κεχάλασμαι.

Χανδάνω, *I contain*: fut. χείσομαι (Od. σ, 17.); aor. ἐχᾶδον; perf. (synonymous with the present) κέχανδα. This future is generally placed by mistake with a theme ΧΕΙΩ, although it is evident that χείσομαι bears exactly the same relation to ἐχᾶδον as πείσομαι to ἔπαθον. It comes therefore from the root ΧΑΝΔ—, with a change of the radical vowel. See Buttm. Lexil. p. 181.

Χάσκω, *I open* (intrans.), *open my mouth, gape*: imperf. ἔχασκον. This verb borrows from χαίνω (which is not used

* Lobeck (ad Phryn. p. 740.) is wrong in speaking of this reading as suspicious. The expression οὐ χαίρήσεις, "you shall have cause to rue it," was so common, that the transition to the aorist became quite natural, and it is at the same time very conceivable that οὐκ ἐχάρη would

have given a somewhat different meaning. Hence I cannot but think it a question worth considering, whether the earlier writers would not have used the same expression in this case, and whether Plutarch had not some precedent for his use of it.

by any of the older writers) a fut. *χανοῦμαι**, an aor. *ἔχανον*, and a perf. (synonymous with the pres.) *κέχνηα*†, *I am open, have my mouth open*.

Lucian (Dial. Mort. 6, 3.) is the earliest writer in which we find any instance of the pres. *χαίνω*‡.

In the passage of Aristoph. Ach. 133. *ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνατε*, Herodian found *κεχήνετε* written, (see Chærobosc. in Bekk. Anecd. III, p. 1287. where *Ὀρνισιν* is a corruption,) which he considers to be an inflexion of the indicative for *-ατε*. For that some of the older authors preferred writing the perf. act. of the verb with *ε*, is clear from Apollon. Synt. 1, 10. (p. 37, 9. Be.): see also *Ἀνήνοθα* and note p. 25. In the Attic language, indeed, this inflexion is inadmissible, but for that very reason the reading of Herodian is most probably the true one, misunderstood by the Grammarians above mentioned. *Κεχήνετε* is the *imperative*, which mood is most suitable to the context of that passage; and the rarity of its occurrence misled the commentators: see *κεκράγετε* under *Κράζω*.

Χέζω, caco: fut. *χέσοῦμαι*; perf. *κέχοδα*; aor. *ἔχεσα* and *ἔχεσον*; perf. pass. *κέχεσμαι* (part. *κεχεσμένον*, Aristoph. Ach. 1185.).

I have some doubt whether the aor. *ἔχεσον* be a genuine form; and I may say the same of the infin. *χεσεῖν* which is found in Aristoph. Thesm. 570. As the word is only a vulgar term, individual forms do not occur often enough to enable us to speak of the two aorists with any degree of certainty. In the Attic language they appear to be confounded, as they are in *εἶπε·ν* and *ἐνεγκεῖν*; compare *ἔπεσον* and *ἔπεσα*, and see *ἐδύσσετο* pp. 73. 74. Aristophanes (Eccles. 320. Nub. 174.) has the part. aor. 1. *χέσας, καταχέσαντι*; but the form *χέσαιτο* (Equ. 1057.) proves as little in favour of the aor. 1. as it does of the middle voice of this verb, for it is used in that passage in a play on the word.

Χείσομαι. See *Χανδάνω*.

Χέω, I pour: fut. *χέω, χείῃ, χεῖ*; fut. midd. *χέομαι*; aor. 1. *ἔχεα* (see *ἔκηα* under *Καίω*), imper. *χέον, χεάτω*,

* [Buttmann, in his Lexil. p. 181. supposes another fut. *χήσομαι*, of which the 3. sing. *χήσεται* may be read in a corrupted passage of Hom. Hymn. Ven. 253.]

† [According to Ap. Dysc. there was also a perf. *κέχαγκα*.—Passow.]

‡ The mention by Chrysoloras in his Grammar that *χαίνω* was not in use, shows that the older Grammarians had before taught the same.

conj. χέω, infin. χέαι; aor. 1. midd. ἐχεάμην; perf. κέχϋκα; perf. pass. κέχϋμαι; aor. 1. pass. ἐχύθην*.—MIDD.

The forms χεύσω, ἔχευσα appear to have never occurred†, but are only supposed to have existed from the derivative χεῦμα and the shortness of the *υ* in κέχϋκα, &c. That χέω is fut. as well as pres. was first remarked by Elmsley, and proved by the following examples: *κάρα τε γάρ σου ξυγχέω . . . ῥανεῖ τε . . .*, Eurip. Thes. Fr. 1. *οὐ κατορύξεις καὶ . . . μύρον ἐπιχεῖς*, Aristoph. Pac. 169....*παραχέων ἔρχομαι*, Plat. Com. ap. Athen. p. 665. c. To which we may add *χεόμενον* (said of pouring out the libation,) *καὶ ἐναγιοῦντα*, Isæus 6. p. 61.: which passages had been previously explained sometimes as harshness of syntax, at others as harshness of contraction. And thus ἐγχεῶ in Jerem. VI, 11. and Act. Apost. II, 17., which has been hitherto cited as a barbarous form of the biblical writers, differs only in accent from the pure Attic ἐγχεώ‡.

The Epic language has an aor. ἔχενα, conj. χεύω (χεύωσιν, Il. η, 86.), midd. ἐχεάμην; and at Od. β, 222. Il. η, 336. we read χεύω, χεόμεν, which may be the conj. aor. supplying in Homer's usage the place of the future, quite as well as the Epic fut. χεύω answering to the Attic fut. χέω (compare δῆω, κείων, κέων, σῶω); both which views are in syntax fundamentally the same. Again δάκρυσι χεύω, Eurip. El. 181. (where I proposed on a former occasion to read the false form χεύσω,) is, as far as regards the verb, quite correct. Χεύω in that passage is not the present, (it never occurs as a present even in the Epic language, the metre being satisfied by χεῖω: see Od. ι, 10. Hes. θ, 83.) but it is the Epic future of Homer which suits the lyric stanza, and may be joined with κρούσω in the preceding verse, without offending against μέλει in the following one.

The Epic language has also the syncop. aor. pass. ἐχύμην, ἔχυντο, χύμενος (*to be poured out*), formed after the perfect.

* Some verbs change the diphthong *ευ* of the radical syllable in the perf. pass. to *υ*; e.g. τεύχω τέτυγμαι, φεύγω πεφυγμένος, σεύω ἔσσυμαι, πεύθομαι πέπυσμαι. Χέω, as one of the verbs in -έω which take *ευ* in the inflexion, follows the same analogy. In all these perfects the *υ* is short.

† Whatever appearance there was in Homer of these forms, has now been changed on the best authority to the Epic formation mentioned above in the next paragraph.

‡ Elmsley very correctly compares this future with τελέω, whose fut. τελέσω, by the Ionic omission of the *σ*, becomes again τελέω, Attic τελεῶ; the only difference is, that the shorter word did not admit the contraction in *ω*, *οῦ*, as it does in the present. But that χέω, χέσω was the original formation is shown by the aorist ἐχέθην, which remained in common use to quite a late period: an additional cause for the other formation without the *σ*, was the coincidence of the fut. and aor. of χέω with those of χέζω.

On the aor. 1. pass. ἐχέθην, χεθῆναι, which was very common in the later writers, see the preceding note, and Lobeck ad Phryn. p. 731.

ΧΛΑΔ-, whence an Ionic perf. κέχλαδα*, of which Pindar (Ol. 9, 3. Pyth. 4, 319.) has the part. κεχλαδώς, gen. κεχλαδόντος, *swelling*: compare πεφρίκοντας under Φρίσσω. [We find also in Pind. Fr. 48. a perf. infin. κεχλάδειν for κεχλαδέναι.—Passow.]

Χόω, *I heap up* (generally, *a mound of earth*): fut. χώσω, &c.; infin. pres. χούν, part. χῶν. The passive takes σ, e. g. perf. κέχωσμαι; aor. 1. ἐχώσθην, infin. χωσθῆναι.

The above formation is frequent in Herodotus, while the pres. χών-νυμι belongs to the later writers. Χώομαι may be found in its alphabetical place.

Χραιομεῖν, *to help*, infin. of a defective aorist ἔχραισμον, from which again came a fut. χραισμήσω and aor. 1. ἐχραίσησα: compare ἀκαχίσω and note p. 12. See also Buttm. Lexil. pp. 541—8.

Χράω. To this stem belong many verbs with particular meanings; all those, however, which are used in prose may be easily traced to the same idea, *commodare, to give, lend*†. All have the inflexion with the η, e. g. χρήσω, &c., and that even in the Doric dialect. The contracted forms take also η as the vowel of contraction, as in ζάω, κνάω, σμάω, &c., while this peculiarity is also to be remarked, that the Ionic dialect here takes ā as the vowel of contraction, as in κνᾶν, σμᾶται, &c., Herodot. 9, 110. We will now describe five forms which are used in prose.

1. Χράω, *I give an oracle, foretel*: fut. χρήσω; aor. 1. ἔχρησα. Pass. χράομαι; fut. midd. χρήσομαι; perf. pass.

* If we suppose a present from which to form this perfect, it must be χλήδω (like πλήθω πέπληθα); which is connected with χλιδή, but not with καχλάζω, a term signifying sound; nor is it akin to κλάζω, partly because the stem of this latter has γγ, partly because analogy gives us the change of χ to κ (in κεκαδών and the like), but not the converse of κ to χ which would be required in this case. [Passow, however, forms this perfect from a present χλάζω, Dor. χλήζω, which he makes exactly synonymous with its compound καγχλάζω (Pind. Ol. 7, 2. καγ-

χλάζοισα), supposing both to mean *the bursting forth of water from a spring or any confined place, or the bubbling of boiling water.*]

† Some other old deviations of meaning in this verb come from the idea of *to lay hold on*: see χράω, ἐπιχράω, χραίνω, and χραίνω, in Schneider's Lexicon; where, however, there are no striking peculiarities of deviation. It appears to me evident that all these and the meaning of *to give, &c.*, come etymologically from χεῖρ, χερός.

κέχρησμαι; aor. 1. pass. ἐχρήσθην. Thus the passive takes σ. See also χρῆζω.

In the Attic tragedians we find the present and imperfect contracted in η; thus χρῆ is 3. sing. pres. for χρῆ, Herm. Soph. El. 35. ἐξέχρη is 3. sing. imperf., Soph. Œd. C. 87. On the other hand Herodotus has frequently the 2. sing. χρῆς, 3. sing. χρῆ, and in the infin. χρῆν; and he is followed by the later writers, as Lucian, &c. In the Ionic dialect χράω is sometimes changed to χρέω, whence the part. pres. χρέουσα, Herodot. 7, 111.; and in the Epic poetry it becomes χρεῖω, whence the part. χρεῖων, Od. θ, 79.

In many passages of Herodotus all the manuscripts have the perfect passive with the σ: in others the σ is wanting: see Schweigh. Lex. Herodot. It is easily seen that uniformity must be preserved by adopting it in all cases; κέχρημαι belongs to χρῆσθαι only.

In the middle voice the meaning of this verb approaches very nearly to that of the common χρῆσθαι, as in the expression χρῆσθαι μαντείῳ, which appears to be exactly the same as χρῆσθαι μαντικῇ in Xenophon; sometimes however it stands absolutely, as χρῆσθαι περὶ πολέμου: so that χρῆν, *to foretell*, answers correctly to χρῆσθαι, *to consult an oracle*. See Od. θ, 79, 81. κ, 492.

2. Χράσμαι, *I use*, depon. midd.: fut. χρήσομαι; aor. 1. ἐχρησάμην; perf. (without σ) κέχρημαι. The present and imperf. are contracted in η instead of the regular α, thus χρώμαι, χρῆ, χρῆται, infin. χρῆσθαι, &c., Lobeck ad Phryn. p. 61. Κέχρημαι is sometimes used in the strict sense of a perfect, e. g. in Xen. Cyr. 3, 1, 30. (24.) ὁ πολλάκις αὐτῇ κεχρημένος: but it has generally the sense of the present, as in Xen. Equ. 4, 5. κεχρησθαι ταῖς ὀπλαῖς, and in most instances the force is increased, *I am always using* and therefore *I have**. Verbal adj. χρηστός, χρηστέον, Plat. Gorg. 136.

In the Epic language κεχρησθαι has the meaning of *to be in need of*†; hence in Homer and Hesiod κεχρημένος is used as an adjective in the sense of *needy*. Τίνος κέχρησθε; Theocr. 26, 18. Fut. κεχρήσεται, id. 16, 73. Compare χρή and the note under Χρήζω.

* See Ἀνδάνω ἔαδα, Θάλλω τέθηλα, Κήδομαι κέκηδα, Πείθομαι πέποιθα.

† [This meaning properly belongs to

the Epic poets, but there are instances of it in the Attic also, e. g. in Elmsl. Eurip. Heracl. 801.—Passow.]

In the unusual case of a passive tense being formed from this middle verb (compare βιάζομαι), the aorist has the σ (as in χράω, *I foretell*), αἱ νῆες . . . ἐχρήσθησαν, Herodot. 7, 144. again, καταχρησθῆναι, *to be put to death* (from καταχρησθαί τινα), Herodot. 9, 120. with which the verbal adjective agrees.

In this verb the forms of the Ionic dialect are difficult to be ascertained with any degree of certainty: for sometimes the passages and manuscripts of Herodotus give the contractions χρᾶται, χρᾶσθαι, χράσθω, &c.; at other times the α is changed to ε in the same forms, as χρέεται, χρέεσθαι: in some passages we find χρέωνται, in others χρέονται*. In the imperative Herodotus (1, 115.) has, according to all the manuscripts, χρέω, while Hippocrates frequently uses χρέο shortened from χρέεο, like ἐκλέο, which see under Κλέω.

3. Κίχρημι, *I lend*: fut. χρήσω; aor. 1. ἔχρησα, &c.; infin. pres. κίχραναι. Midd. κίχραμαι, *I borrow*.

It has been correctly remarked, that χρῆσαι in Herodotus means simply *to give, grant* (see Herodot. 7, 38. and Schweigh. in Lex.). But a present χράω never occurs in this sense; we place, therefore, the present κίχρημι instead of it, although in the instances where it occurs in Demosthenes and others, it has the proper meaning of *to lend*. The aor. 1. midd. ἐχρησάμην was avoided by the Attic writers in this sense: see Antiatt. Bekk. p. 116.

4. Χρή, (*oportet*) *it is necessary*; an impersonal verb: opt. χρεΐη, conj. χρῆ, infin. χρῆναι, part. (τὸ) χρεών. Imperf. ἐχρῆν, or in prose χρῆν. Fut. χρήσει.

The indicative of this verb may be considered as the 3. sing of χράω — χρῆ, with the tone or accent shortened. The participle also comes exactly, according to analogy, from χρᾶον, like νᾶός, Ion. νηός, Att. νεώς (compare the subst. χρέως and the neut. part. τεθνεώς): but it has the anomalous accent of ἰών and the Ionic ἑών: It is indeclinable; that is to say, it occurred so seldom in any construction requiring other

* All the above-mentioned forms are undoubtedly pure Ionic; and this uncertainty of usage is not otherwise than surprising, even in a dialect. That the same writer should have had a twofold usage in the same form, is an unreasonable supposition. Undoubtedly, therefore, the variation in the forms of this verb in Herodotus arose entirely from the uncertainty of tradition, and from the different Grammarians who employed themselves on the

text. Whoever examines the passages and their various readings with the help of Schweighæuser's Lexicon Herodot., will find it most probable that Herodotus always contracted in α the forms which were grounded on αε, while those in αο were changed to εω. To decide between εω and εο is much more difficult. There can be, however, no hesitation in rejecting from the text of Herodotus such forms as χρῆσθαι and ἐχρήτο.

than the nominative or accusative case, that the other cases became obsolete. It is found sometimes as a genitive, e. g. in Eurip. Hippol. 1256. Herc. Fur. 21. Joseph. Ant. 8, 284. but there is perhaps no instance of its being used as a dative, τῷ χρεών.

In the other three moods (opt., conj., and infin.) this verb follows the formation of verbs in *μι*, retaining, however, the *η* in the infinitive, and *ει* instead of *αι* in the optative, as in a similar case under Πίμπλημι.

We find twice in Euripides (Hecub. 258. Herc. Fur. 828.) τὸ χρῆν, which Thom. Mag. in voc. affirms to be a poetical infinitive; therefore contracted for χρῆν. At the same time it is not to be denied that the participle χρεών, which is preferred by some critics, and which may be pronounced as a monosyllable, would suit both passages better.

The imperfect, whether it followed the conjugation of contracted verbs or of those in *μι*, would be ἔχρη: therefore ἐχρήν or χρῆν (the only forms ever used) are to be compared with the 3. sing. ῆν, Ion. ἔην from εἰμί. But the accent of the augmented form is so strikingly anomalous that we should be forced to consider it incorrect, did not the vain attempts of the Grammarians to explain it show (see Eustath. ad Od. κ, 60.), that it was founded firmly on tradition*.

In the older language this verb had also the meaning of *opus est*, *one has need*, *I have need*; and in this sense it was afterwards used or rather misused personally: e. g. ᾧ χρῆς, *of which thou hast need*, Cratin. ap. Suid. v. χρῆ; οὐ χρῆσθα, *thou hast no need*, Megarensis ap. Aristoph. Acharn. 778. compare Δέω. From this verb Herodotus (3, 117.) has a middle voice with a similar meaning in the form χρῆσκομαι. Compare κέχρημαι above, and note on Χρήζω below.

5. Ἀπόχρη, *is sufficient*. This verb has the anomaly of the preceding one in this 3. sing. pres. indic. only, inasmuch as it is shortened from ἀποχρή; in all its other forms it follows regularly χράω, &c.: thus 3. plur. ἀποχρώσιν; infin. pres. ἀποχρήν; imperf. ἀπέχρη; fut. ἀποχρήσει; aor. 1. ἀπέχρησεν, &c. MIDD. ἀποχρώμαι, *I have enough*; infin. ἀποχρήσθαι. In this voice it is inflected like χράομαι, 2.

The Ionics have also the regular 3. sing. pres. indic. ἀποχρή. In the same or a similar sense Herodotus has other compounds, καταχρή, ἐκχρήσει, ἐξέχρησε, ἀντέχρησε.

This verb is not an impersonal, although, like other personal verbs, it

* Perhaps the shorter form χρῆν had become so general in common life, that

the augmented one was made by degrees to conform to it.

is sometimes used impersonally; on the contrary, in many instances its subject stands plainly before it, and hence it has the plural ἀποχρῶσι: but as things or objects in the third person are its most natural subject, the other persons became obsolete; yet not entirely; see Epicharmus in Heindorf's Note on Plat. Gorg. 131. εἰς ἐγὼν ἀποχρέω, *I alone am sufficient*. See a similar appearance in Μέλω, where however the 1. and 2. person have remained in use somewhat more than in this verb. A solitary irregularity occurs in the middle voice in ἀπεχρέετο (Herodot. 8, 14.) used impersonally for ἀπέχρα; compare μέλεται for μέλει*.

Χρήζω, *I desire, wish*†. The Attics use it in present and imperfect only.

In the Ionic dialect it is χρητίζω: whence the more precise Grammarians write the common form χρηζέω, like ἄττω: see Greg. Cor. in Ion. 42. The Ionics have also other tenses, as χρητίσω, ἐχρήϊσα (Herodot. 7, 38. 5, 20. 65.), because in this form no confusion can possibly be made with the tenses of χράω. But in the printed text all these are constantly written with η in Herodotus also. Χρήζω in the sense of χρᾶν, *to foretell*, see in Schneid. Lex.‡.

Χρίω, *I besmear, anoint*: fut. χρίσω, &c.; perf. pass. κέχρισμαι; but the perf. part. (without the σ) κεχριμένος is found in Com. ap. Athen. 13. p. 557. f.—MIDD.

This verb has also the meaning of *to sting*, as spoken of insects and the like; on which Phrynichus (Appar. p. 46.) gives the following rule, that in this latter sense the perfect passive is written κεχρίσθαι, in the former κεχρεῖσθαι. In this last incorrect form (although in that writer the diphthong ει is expressly named,) we must look for nothing more than the correct form κεχρίσθαι; and the direction given by Phrynichus must necessarily be extended thus: χρίω, ἔχρισσα, χρίσαι, κεχρίσθαι, *I anoint*: χρίω, ἔχρισσα, χρίσαι, κεχρίσθαι, *I sting*.

Χρώννυμι or Χρώζω, *I colour*: fut. χρώσω, &c.

* Such an irregularity could arise only from the original meaning of the expression being entirely forgotten. In these compounds the active χράω is used exactly in its true sense. The thing *supplies* us with what we need; in ἀποχρᾶ, ἐκχρᾶ it *supplies* us to the extent of our need; in ἀντιχρᾶ it *supplies* us by acting in opposition to our need. The similarity of the German expression to the Greek illustrates this in a most striking manner: in German *darreichen* means *to reach*

(anything) *forward, offer*; *hinreichen, to reach or extend to any certain point, and also to be sufficient*.

† This meaning arises from those forms of χράω which have the meaning of *I need*, in which sense, however, the verb χρηζέω itself occurs in the later writers only: see Stephan. Thesaur.

‡ [Schneider quotes χρήζω in this sense from Æschyl. Choeph. 338. Soph. Œd. C. 1426. Eurip. Hel. 523.]

In Eurip. Phœn. 1619. we find *χρώζω* and in Med. 497. *κέχρωσμαι*, but in both passages with the meaning of *to touch*, and the collateral idea of a *polluting touch*. Perhaps in the old Attic language this was the only meaning of *χρώζω*, and *κέχρωσμαι* belonged to this present only: for according to the analogy of *ζώννυμι* and *σώζω*, we might expect the perfect passive of *χρώννυμι* in the old Attic to be *κέχρωμαι*, which appears merely as the various reading of *κέχρωσμαι*, e. g. in Aristot. De Color. 3. But in Eth. Nicom. 2, 3. all the manuscripts have *ἐγκεχρωσμένος*.

Χώννυμι. See *Χόω*.

Χόομαι, *I am angry*, depon. midd.: fut. *χώσομαι*; aor. 1. *έχωσάμην*.

Χωρέω, *I yield, go*: fut. midd. *χωρήσομαι*, but sometimes also *χωρήσω*: see Poppo Obs. Crit. in Thucyd. p. 149. and Buttmann's Notes in the Auctarium ad Plat. Theæt. 117. Ed. 2.

Ψ.

Ψάύω, *I touch*: fut. *ψάύσω*, &c.; perf. pass. *έψανσμαι*; aor. 1. pass. *έψάυσθην*.

[It is generally joined with the genitive, sometimes with the dative, whether with an accusative depends on Soph. Ant. 858. 962.—Passow.]

Ψάω, *I rub*: fut. *ψήσω*, &c., like *κνάω*, *σμάω*; see also *Πεινάω*. The passive fluctuates between the formation with and without the *σ*; as, perf. *έψημαι*, *έψησμαι*; aor. 1. *έψηθήν*, *έψησθην*.

See Lobeck ad Phryn. p. 254. The sister-form *ψήχω* (compare *σμάω*, *σμήχω*) has the more precise sense of *to rub down* (a horse); *to rub in pieces*; to the latter of which belongs *κατέψηκται* in Soph. Trach. 698.

Ψέγω, *I blame, reproach*: fut. *ψέξω*, &c.; perf. *έψογα*; aor. 2. pass. *έψέγην* (see *Βλέπω*).

Ψεύδω, *I deceive, cheat*: fut. *ψεύσω*, &c.; perf. pass. *έψευσμαι*; aor. 1. pass. *έψεύσθην*. MIDD. *I deceive, lie*: *οὐκ έψεύσαντο τὰς απειλάς*, *they did not make their threats false, made them good*, Herodot. 6, 32.

Ψήχω. See Ψάω.

Ψύχω, *I cool*: fut. ψύξω; aor. 1. pass. ἐψύχθην; aor. 2. pass. ἐψύγην, and ἐψύχην, Lobeck ad Phryn. p. 318.

Ω.

ὠθέω, *I push*: fut. ὠθήσω and ὦσω. All the other tenses are formed from ΩΘΩ, and with the syllabic augment, e. g. imperf. ἐώθουν; aor. 1. ἔωσα, infin. ὦσαι; perf. ἔωκα; perf. pass. ἔωσμαι; aor. 1. pass. ἐώσθην, Pors. Eurip. Med. 336. Plat. Tim. p. 79. e.—MIDD.

ὠνέομαι, *I buy*, depon. midd.: fut. ὠνήσομαι, &c. This verb has also the syllabic augment, e. g. imperf. ἐωνούμην; aor. 1. ἐωνησάμην, infin. ὠνήσασθαι: but instead of this aorist the pure Attic writers used ἐπριάμην, πρίασθαι.

[This verb was seldom or never used as a passive in the sense of *to be sold*, yet we find in Plat. Phæd. p. 69. b. the part. ὠνούμερα, where Heindorf's reading ὠνούμεθα appears to be unnecessary. The pluperf. ἐώνητο occurs in Aristoph. Fr. 1175. On the aor. 1. pass. infin. ἐωνηθῆναι and ὠνηθῆναι see Markl. Lys. p. 720. Isæus De Philoct. Hered. 19. A part. perf. act. ἐωνηκώς is quoted by the Grammarians from Lysias.—Passow.]

THE END.

INDEX.

N. B.—The following Index is intended to assist the Student, where the alphabetical arrangement of the work may fail him : consequently those forms only will be found here, which do not begin with the same letter or syllable as the verbs to which they respectively belong. Nor has it been thought necessary to mention all the persons, moods, participles, &c. which occur in the work ; in most cases the 1. pers. sing. of the indicative (if that form be in use,) will be found a sufficient guide to all the other moods and persons of any particular tense. The references are to pages.

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